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If you are "in the market" for a good private school which your boy or girl can enter this fall, we suggest that you write at once to such of these schools as appeal to you. If your school problem does not come up until next year, or the year after that, we suggest that meanwhile you familiarize yourself with this School Section of House & Garden, just to keep abreast of the school news it contains. Selecting a private school involves an important decision, vitally affecting the whole life of your boy and girl, and you cannot have too much accurate and reliable information before deciding.

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READER QUESTIONS AND OUR ANSWERS

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Mrs. F. N. F.

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The manner in which the Sealyham was first evolved and came to be a distinct breed is rather interesting. Captain John Edwardes was an eccentric sporting gentleman of noble birth who resided at Sealyham, an attractive country mansion situated near Haverfordwest, England. The Terrier is called after the residence of its very distinguished founder.

Captain Edwardes was a great sportsman, and he conceived the idea that the mongrel dog of sixty or more years ago which he was obliged to use in his numerous sporting excursions was not quite the kind of animal for bolting the fox and otter, or digging out the badger, which he wished for. The Terrier of that date was more or less a nondescript kind of creature, with no pretension to beauty, breeding, or uniformity of type.

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The standard of pluck fixed by the gallant Captain was significant. If the dog "went in", that is underground, and killed, all well and good. If he declined to tackle

(*Continued on page 6*)



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READER QUESTIONS AND OUR ANSWERS

(CONTINUED FROM PAGE 5)

his quarry, his doom was sealed.

But Captain Edwardes was not always wise in his estimate of the character of his dog. One day a particularly good ratting dog turned craven. Every facility and encouragement was given, but without effect. The verdict was that the coward must die. The man who had walked the dog had become attached to the Terrier, and begged hard that, as he was such an excellent ratter and so useful to him about the farm, he be allowed to keep him. A reluctant consent was given, and before the dog was a year older he turned out one of the gamest Terriers ever bred at Sealyham, and the old Captain subsequently purchased him from the farmer. The dog lived to a ripe old age. There are, no doubt, many breeders of Sealyhams who could relate similar examples of a dog not really developing until he had reached two years of age or so.

The points to look for in puppies are short legs, great bone, a strong, long jaw, level mouth and a coat that is long, hard, wiry, and hard to the touch.

• *What breed of dog makes the best house dog?*
Miss E. W. B.

• Of the 90 or more breeds recognized by the American Kennel Club, any one will make a desirable house dog. After all, this and many other questions relating to dogs, their habits, and their manners, depend on how intelligently and how sympathetically they are handled, especially during puppyhood.

• *Will you kindly explain in-breeding and line breeding?*
Mrs. H. A. J.

• The crossing of the blood of one individual is in-breeding. This can be accomplished in three ways—one, to breed a sire to his own daughter; two, to breed a dam to her own son; and third, to breed a full brother to a full sister. Line breeding is a combination of the blood of a certain individual without directly using that individual. As for instance, the mating of cousins, in whose children the blood of the grand parents is again combined.

• *What is known as Rip Rap Pointers? Is there such a breed?*
Mr. J. C. C.

• No, there is no strain or breed classified as Rip Rap Pointers. To descendants of the Rip Rap Pointer, a very well known Pointer dog whelped in 1887 or 1888, the term Rip Rap is quite often applied, not meaning a breed.

• *How do you explain the unusual and continued popularity of that group of dogs known as terriers?* *C. P. T.*

• We dislike to give a general answer to so broad a question, but almost all terrier breeds have been popular in the United States for many years and some are now enjoying a run of popularity. All deserve consideration by whoever contemplates buying a dog for a companion, guard and protector. All the terriers have these characteristics to a marked degree. The word terrier is taken from the Latin TERRA, earth. It indicates the class of dogs whose capabilities and instincts are to follow their quarry to the ground and explains why most terriers have the insatiable desire to dig into the earth, hunt moles, badgers and other burrowing animals. All are medium sized dogs, so require small amounts of food,

(*Continued on page 7*)

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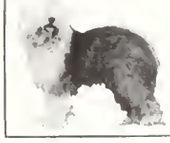
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READER QUESTIONS AND OUR ANSWERS

(CONTINUED FROM PAGE 6)

care and space in which to live. They are the personification of gameness, agility, endurance, pluck, daring and stamina, tempered by affection and devotedness. All terriers have more or less quaint characters, especially the Scotties. England, Ireland, Scotland and Wales have been the original producers of most terrier breeds, many high priced specimens of which these countries send into America each year.

• *Our dog, an Airedale, which we purchased as a protector for our child and a watch dog, is very friendly with the members of the family; but is distinctly the opposite when there are visitors in the house. This seems objectionable to us. What is your opinion of it? Mrs. S. T. S.*

• It is our opinion that the dog's actions are rather commendable, and should not be considered a fault, especially since you procured this valuable dog as a watch dog. To have it welcome every stranger in a hail-fellow-well-met attitude is liable to cause him to make a mistake when some undesirable intruder attempts to enter the yard or house.

It is easy to understand that no one wants a house dog to be particularly aggressive when welcome visitors call, but there must be a line of distinction drawn somewhere, and it is our opinion that a dog does this for himself, when he shows the right attitude for the members of the family, and unfriendliness for everybody else in this wide world.

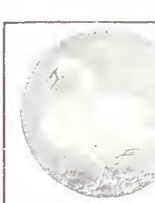
It was a wise old shepherd who once told a stranger to do anything in the house he wished, but not to make friends with his Collie For to do this, would be to spoil her as a watch dog.

• *How many times a day should a dog be fed? Mrs. A. W. N.*

• The amount of food a dog should consume depends on many things—how much work he does how much play he indulges in, the kind and amount of exercise he performs, his size, the conditions under which he lives, his health and his appetite which may not always be the correct indicator. Toy dogs have food demands not as great and not of the kind presented by Collies, German Shepherds and Great Danes—all working dogs. Dogs that live in the country have appetites that the apartment dwelling dogs know not.

The amount of food actually required may not be accurately indicated by the weight of the dog. Dogs like Whippet, Greyhound, Russian Wolfhound, are designed by nature to carry no excess weight; on the contrary they generally appear underfed. But much of their general characteristics and appearance would be entirely lost in rolls of excessive fat.

No strict rules can be set down as to the number of meals a dog should receive each day. If any one general rule is applicable, it is that a normal dog over fifteen months of age in fair health and living a normal existence if fed the right quantity of properly balanced food can thrive and derive proper nourishment from one daily meal at night, especially during mild and warm weather, with a light feeding of something warm during cold weather in the morning if he needs it.



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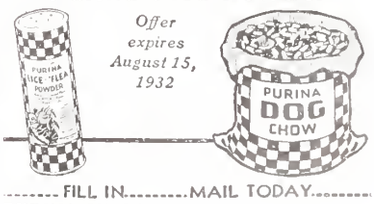


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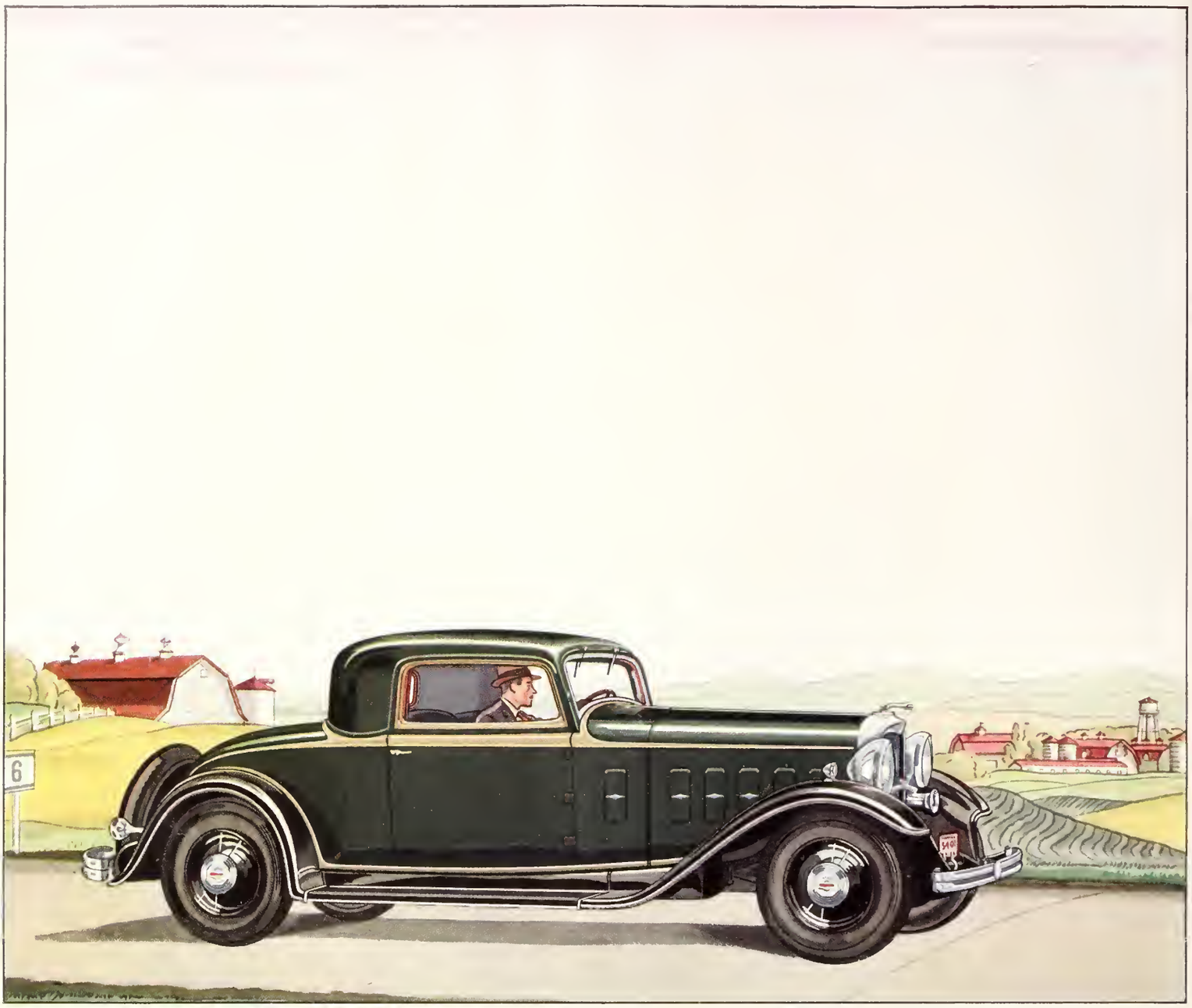
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THE BULLETIN BOARD

Under foot. Recently we asked forty-three leading department stores in various sections some pertinent questions about rugs and carpets. Their replies, now neatly tabulated, show that of rugs the Axminsters lead sales with 31%, domestic washed rugs follow with 24.7%, genuine Orientals are 16.3%, Wiltons, 14.7%, velvets, 4.7% and the remaining 8.6% are miscellaneous. Small Oriental patterns seem to hold the lead in rugs, with rose, red and taupe the popular ground colors. There appears to be an increased demand both for plain and patterned broadloom carpeting. Here velvets lead, with Wiltons, Axminster, Frieze and Chenille following in order. The green tones are the most popular in these broadlooms.

Big watermelon carvers. Among the claims to immortality made by Parker County, Texas, is that it grows the largest and finest Watermelons in the universe. This will probably be disputed by lesser sections with envious eyes on Parker County's reputation. However, they will have to step lively to beat its methods of carving these magnificent melons. Once a year, we are told, a monster "slicing" is given for the benefit of the populace, and at these affairs the surgeons and butchers are delegated to cut up the watermelons, presumably because both of them are handy with knives.

New frontiers. City folks appear to be tiring of their effete life. During the past few years we have noticed a marked increase in the number of inquiries about log cabins and the fact that these cabins were to be erected, not in the howling wilderness, but within relatively easy commuting distance from the town. Evidently people are looking for new frontiers or hungering for frontier atmosphere, and the way to gratify it is to build a log cabin. Now that manufacturers have solved the problem of building cabins we won't be surprised if a part of the summer population goes native.

St. francis and gardening. Thus does Brother Leo tell of St. Francis' suggestion about gardening: "he told the brother that did the garden not to dig the whole of the ground for eatable herbs only, but to leave some part of the ground for growing green herbs that in their due times produce the Brothers' flowers for the love of Him that is called 'the flower of the field' and 'the lily of the valley'.

"Yea, he said that brother gardener ought always to make a fair little garden in some part of the garden land, setting and planting therein of all sweet-smelling herbs and of all herbs that do bring forth fair flowers so as that in their time they might invite them that did look upon the herbs and flowers to praise the Lord. For every creature doth cry out saying 'God hath made me on account of thee, O Man!' "

International style. At Chicago's Century of Progress both the architecture and the decoration, we are informed, will follow the International Style. This sounded perplexing until, having read thousands of works about it in recent magazines, we were forced to believe it is just another name for Modernism. Or, as they call it on the Continent, Functionalism, which means architecture that works.

COUNTRY BEDROOM

Whether I waken late or early,
I shall waken happy . . . . surely!
Day-break drenching a whey-faced moon,
Sunshine tilting a long harpoon
Under a curtain . . . . the ruffling air
Twitching the skirts of the blue-chintz chair;
Sound of the brook in a morning flurry
Wrinkled with hundreds of waves of worry;
House-wren giving a loud harangue
On domestic life to a noisy gang
Of sparrows seeking to drown his notes
By ribald jeers from their gamin-throats.

Delicate step in the near-by hall,
Silhouette on the paneled wall,
Tail alert as a marching broom
Here comes Lena into the room,
Whiskers recently starched and laundered.
"Here, get up," she says, "You've squandered
Quite enough of a country morning.
This is my last and second warning."

Whether I waken late or early,
I shall waken happy . . . . surely!

—Martha Banning Thomas

Conversation at church door. Ecstasy is the life blood of great art and the capacity for it spells vitality. When we cease to feel ecstasy at beauty or noble deeds or splendid accomplishments, then life is no longer worth the living.

These sentiments, properly embellished, were delivered by an irate parishioner as she made her way down the village street. Only by sheer force of will had she managed to keep awake during the sermon. After service the parson greeted her at the church door. Outside the countryside was in the first flush of spring. "Doesn't that fill you with ecstasy?" she exclaimed. "Ecstasy?" the parson echoed. "I never felt an ecstasy in my life." To which she replied. "That, sir, explains your preaching."

Laura's garden. Under this title has appeared a slim volume from the pen of Count de Comminges via the translation of Bernard Miall which charmingly pictures life in a French garden. The genius of the garden is the wife, and the annoyances no greater than amusing children and a husband. The diary—for such is its style—carries through the flowering seasons of a year. Light as fluff this, but it wins a place on the country house guest room bookshelf.

Those planting forefathers. To gardeners the most valuable product of the current Washington celebration is the publication of "Colonial Gardens." This pamphlet has been prepared by the American Society of Landscape Architects under the chairmanship of Albert D. Taylor who marshalled an interesting coterie of authorities in particular fields. The history of Colonial Gardens is written by Bradford Williams. Arthur A. Shurcliff writes on Mount Vernon and other Southern Colonial places and on New England. Robert Wheelwright does the same for Philadelphia, Richard Schermerhorn, Jr. for New York, Bradford Williams for Charleston, and Fletcher Steele considers the making of Colonial Gardens today.

This variety of treatments gives a comprehensive view of the subject. Those who wish to make old-fashioned gardens of the types our forefathers planted will find all the necessary information in these pages. It is also a splendid evidence of what American landscape architects can do when they get together. Why don't they do it oftener?

T-square aid. Permit us to commend to your charitable inclinations the work being carried on by the Architects Emergency Fund. Due to the drop in building, hundreds of draftsmen have been thrown out of work, many of whom are now in desperate need. These men who handle the T-square are above the average. They belong to the upper white collar class. Highly trained and skillful, they are the ones who carry into practical execution the vision that the architect sees. Empty drafting boards in offices mean empty plates at home. When dust gathers on the T-square many go hungry.

Build if you dare—for that will give work. Give if you can't build.

Philosophic bouquets. The present rage for Japanese flower arrangements brings up the pertinent fact that to the Japanese these are philosophic bouquets. Each twig and flower has its own meaning and their arrangement is clothed in a symbolism calculated to express beliefs and arouse deep thoughts. They are outward and visible signs of things inward and spiritual. Fortunately, the judges of these arrangements at flower shows are not obliged to go deeper than the outward, visible signs.

The korean touch. Or maybe it is Japanese—we aren't quite sure which of the Oriental peoples it is who wear white for mourning. Anyway, here we are again recording the persistent passion for white—white walls, white curtains, white lamps, white vases. It may be just one of the passing fancies of these erratic times or, perhaps, our civilization is in white mourning. In earlier times the rule used to be "when in doubt, wear black." Today we have swung clear to the other end of the spectrum.

Chowder combat. Now that summer is upon us and oysters have gone out and clams come in, we once more take a ringside seat at the chowder combat. Those who come from that area of the Atlantic seaboard stretching northward from New London claim milk as the only basis for true clam chowder. These are the white chowder class. Those who hail from New London southward champion the use of tomatoes and whatever other vegetable ingredient pleases their fancy. These make up the red chowder class.

The supreme contempt of the Yankee for red clam chowder is equalled only by the visible disappointment of those others before whom is set down white clam chowder.





Cross-sectional view shows the construction details of "Pittsburg BEST" automatic gas water heater, manufactured by the Pittsburg Water Heater Co., Pittsburgh, Pa. "Pittsburg BEST" incorporates several improved features. An all-welded EVERDUR tank built to withstand 400 pounds hydrostatic pressure provides maximum durability and an unusually wide margin of safety.

"Pittsburg BEST" Gas Water Heater, made by Pittsburg Water Heater Co.

Rust-proof Storage tanks...economical in service and moderate in price

Why take chances on a water heater with a tank that RUSTS?

WHEN YOU purchase an automatic water heater, bear in mind that hot water *hastens* the formation of rust... that if the tank is made of rustable metal it will become a source of annoyance and expense, and sooner or later it will have to be replaced.

Remember also that every time you allow rust-stained hot water to "run clear," you waste the fuel used to heat the water ... and, if the heater is underfired, an accumulation of rust within the tank interferes with heat transfer and necessitates the use of more fuel.

Then why take chances on a rustable tank? Why invite the trouble and expense that you know a *rust-proof* tank will eliminate? *Copper and Everdur cannot rust* ... tanks of these durable metals provide clean hot water, year after year, heated without wasted fuel.

Everdur...Anaconda Copper, alloyed with silicon and manganese, has recently been adopted for tanks by a number of heater manufacturers. This metal, produced solely by Anaconda, combines the corrosion-resistance of Copper with the strength of steel. Easily welded, Everdur is considered the ideal metal for rust-proof tanks of the dependable welded type.

Water heaters with tanks of Everdur or Anaconda Copper, and range boilers of these metals, are available today at prices that a few years ago would have seemed ridiculously low for such dependable, rustless equipment. Leading manufacturers offer a wide choice of sizes and types. For further information, see your gas or electric company, or plumbing contractor; or write The American Brass Company, General Offices: Waterbury, Connecticut. In Canada, Anaconda American Brass Limited, New Toronto, Ontario.

ANACONDA
from mine to consumer

Tanks of ANACONDA METAL

Contents for July, 1932

HOUSE & GARDEN

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RICHARDSON WRIGHT, EDITOR • ROBERT STELL LEMMON, MANAGING EDITOR
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Many of the finest Colonial residences we have been privileged to show originated upon Cameron Clark's drawing board. His talent for following the mode of our forebears has taken him into the field of New England's ecclesiastical and civic as well as residential design



Equal facility in handling the various residential styles dictated our selection of Donald G. Tarpley to design the guest houses on pages 48 and 49. Several more examples of how Mr. Tarpley would house the welcome guest will appear in a future issue of House & Garden



A decorator of unusual talent and imagination, L. T. Luke Kelly is associated with the Empire Exchange with whose distinguished interiors readers of House & Garden are familiar. On pages 32 and 33 is one of a series of budget rooms lately created by Mr. Kelly

WHO IS WHO IN HOUSE & GARDEN



Harry G. Hecht

Spring pauses by the poolside path

POET'S Narcissus, Laurel and Forsythia stage a show in white and green and gold when May comes to the garden of Mrs. Louis S. Levy, Dobbs Ferry, N. Y. On the opposite page a later color combination of Pansies, Iris and Lilacs is shown in the informal border of another garden near New York

COLOR NOTES FOR SPRING GARDENS

By Robert S. Lemmon

We hear much, these days, about the new discovery of color as an enriching and heartening influence in life. Excellent—most excellent indeed—but no more "new" than the Stone Age. Old Lady Nature has been a color expert ever since she was in short dresses and pigtails, and if humanity is only now awakening to the importance of her precepts, it really is nothing to boast about.

There is no greater outdoor opportunity for the effective use of colors than in the spring garden, especially the sort of spring garden which emphasizes the bulbs. Crocus, Daffodil, Tulip, Grape Hyacinth, Scilla—the list might be longer, but of no greater appeal. For in the days when winter's wracks and ruins are but lately over, the upthrust of leaf and bud from the unseen corm is more than a promise of coming brightness. It is as pleasant as the swelling of the tree buds after an April rain or the call of the first robin.

Like so many other phases of gardening, spring color effects must be planned far in advance. Right now, while the flower memories of last April and May are still clear and the growers' new bulb lists with their special inducements for early ordering are about to arrive, is the best of times to set pencil to paper. The months before the blossoms open will pass swiftly enough, and anyway, all good gardens must be started long before they flower.

These spring-flowering bulbs lend themselves to innumerable delightful combinations with each other or with other plants, both herbaceous and woody, which bloom at the same time. Plant them generously in broad, informal drifts or scattered in naturalistic fashion. Here and there, where an intimate and exquisite picture is to be glimpsed at close range, a little isolated group becomes invaluable. But beware of the Victorian style of bed planting which featured designs of stars, anchors, Flying Dutchmen and heaven knows what other grotesqueries! It may be (?) permissible for the town boosters of Beechwood-by-the-Swamp to spell it with Hyacinths on the terrace beside the railroad station, but such horticultural atrocities are not for your lawn or mine.

Yes, spring color notes in the garden are infinite in their variety. There is no space here to do more than suggest a few which may serve as a beginning from which to advance as inspiration or experience suggests. So look upon the list that follows as scarcely more than the kindergarten class in the absorbing school and college of plant companionship.

Pink and Cherry-colored Tulips: Rosa Bella with *Thalictrum glaucum* and white Columbines. Los Angeles with *Phlox divaricata*. Flamingo with *Nepeta mussini*. Kriemhilde with Thrift and *Anchusa myosotidiflora*. Leda with blue Pansies. Princess Mary with Bleedingheart, Nepeta and Forget-me-not. Anton Mauve and Barbara Pratt with Viola Jersey Gem against a Persian Lilac background. Duke of Portland and Jubilee with a footing of purple Pansies.

Lilac and Mauve Tulips: Valentin with pale yellow Iris and brown Pansies, against white Lilacs. Solomon with Viola Jersey Jewel. Le Mogul with Blue Pansies. The Bishop with Siberian Wallflower.

Red Tulips: Colonel Cuney with other Tulips of dusky tone. Victoire d'Oliviera with white (*Continued on page 60*)



Mattie Edwards Hewitt







George H. Van Anda

AN intimate effect is given to the small entrance hall in the home of Paul E. Bessire at California Ridge, Eastchester, N. Y., by enclosing the stairs and finishing walls in a white grounded Empire paper figured in red, blue and green above a green painted dado. Alongside the stair arch is a coat closet. Black and white marbleized linoleum is on the floor

PART of the dining room is shown at the left, above. Behind the screen is the doorway to the kitchen. Cabinets are built in at either corner on this side of the room. Above a painted dado, a wall paper that shows a panorama of trees and foliage gives an effect of spaciousness. Furniture is 18th Century English and American. Woodwork is in cream

THAT the living room of the Bessire house is a friendly, restful place is apparent from the corner view at the left. A convenient spot for work or study here is provided by the fine Sheraton desk before the Louis XV needlepoint-covered armchair. Built-in bookshelves with cabinets beneath line the fireplace side of the room. Decorated by Florence G. Smith

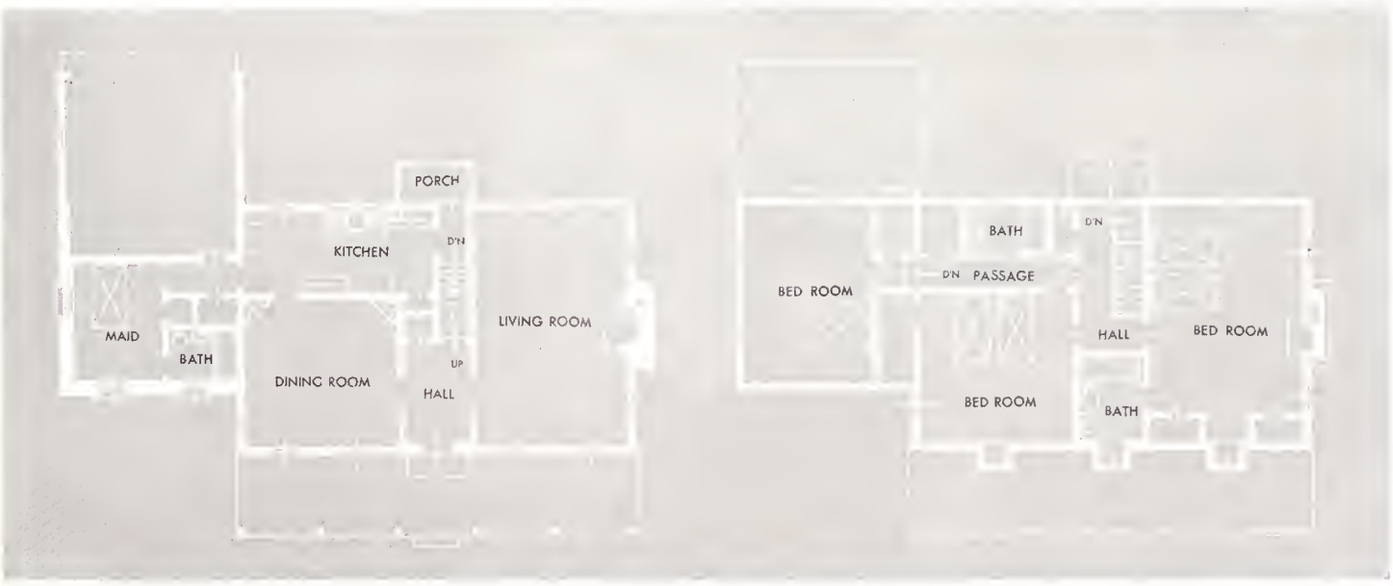


George H. Van Anda

A small house carried out after the Early American tradition of the region in which it stands

THE architect of this residence, James Jennings Bevan, has based its design on the original Colonial farmhouses of the section of the country in which it is built. The main portion of the house is clapboarded. Part of the wing is in fieldstone. The deeply-revealed entrance doorway is notable for simplicity and delicacy of detail

THE plans below, show a logical disposition of rooms. First floor space to the right of the hall is given over to the living room; dining room and kitchen are at left. Maid's room and the garage are in the wing—the garage exceptionally well carried into the scheme. Three bedrooms and two baths are on the second floor



Seamstress of the garden



THE GRAND couturiers of the world all have shadows. Chanel has a shadow on East 62nd Street—yes, very east of Third Avenue; Vionnet has one almost under the elevated—near Second Avenue, where fittings are given between the thunderous rumbling of the trains overhead. There are probably hundreds of other shadows in New York and in every other large city of the well-dressed world—clever people who copy and are inspired by the well-known creators of fashion, turning out pretty clothes to be worn by pretty, ambitious women, who would, if they could, be dressed by Chanel. Instead the shadow does them very well, turning out clothes with the fine flavor of the originals at but a fraction of their cost.

SO IT IS with gardens. Doubtless the famous gardener, Lenôtre, had shadows all over France; where else did those lovely well-laid-out gardens one finds in all provincial towns come from? Here in America, why shouldn't we have Ferruccio Vitale shadows and Ruth Dean shadows and a number of composite shadows of all the fine landscape architects and gardeners that we know? While it is comforting to have a master hand lay out our garden, if we can't afford one, or the place doesn't warrant one, why should we not make use of a garden seamstress?

She is the woman who, by experience and perhaps a course or two at a garden training class, and much reading, has learned a great deal about practical gardening. Every small town and country place has such a nice woman, whose husband has lately taken a "10 to 25%". Budgets won't balance. Why not try being a seamstress gardener for all the gay young people, with gay young houses, who long for gay young gardens, but lack knowledge of how to go about making them?

TO START on this garden seamstress career, telephone or write notes, or better still, send out beflowered announcements, which give a less personal and more professional touch than the telephone call, saying that each morning or afternoon you will come from nine to twelve or from two to five to assist in planning and planting and caring for their gardens.

Once a week will usually prove sufficient for each client. You will help lay out the garden, discuss the seed catalogs, tell them where they can procure loam, fertilizer and the homely things that build a garden into a flowering state at the best prices. You'll help plant, prune and advise in the smallest detail. Your charge for these services will be a standard rate of so much per hour.

You'll bring your own rake, spade and fork and small things in your car. Allow something for gas and equipment. You have two hours at noon to get your lunch and rest-up before you're off again to another floundering gardener. If you're really smart—New England smart—you'll have grown lots of flats of annuals and perennials, and put these in the rumble of your old roadster and sell to your customer, at a very small profit, in case she hasn't sown the right seeds herself. You could make a feature of having a mixed annual flat with eight or twelve each of twelve annuals. I find that green gardeners always plant a full packet of seeds and their garden has little variety, as four or five packets have filled up all their space. Here is a chance to make a profit by supplying plants to give the needed accents. The perennials could have been started by the seamstress in the fall and sold in the spring.

During the winter it might be well to send out notes that at this period your assistance is available in planning for the summer at a slightly reduced rate. In these consultations you could make up planting diagrams so that your client can begin the actual work from a well-rounded scheme.

ANOTHER chance for the seamstress gardener to be of service is to develop a small vegetable garden for her customer. Start with Peas, various Beans, Carrots, Onions, Corn and Tomatoes, not too much of any kind, and then if there are room and enthusiasm, say four Rhubarb plants, four yellow Tomatoes—divine for conserve—four red Currant bushes, varied Strawberry plants and Raspberry canes and start that joy of spring country-livers—an Asparagus bed. These perhaps are things for your second-year students! And a tiny herb garden goes one step beyond. It is not much trouble, once it's started, and it only takes a little space. A Mint bed, Horse-radish, Chives, Parsley and a few odd plants of herbs for salads and soup.

As to how much you go into these last two gardens depends upon the time given it by your pupil and her desires. While fruit and vegetables are to be had very cheap in the markets, there is a particular joy in eating your own.

THE GARDEN seamstress may be able to pick up many crumbs from the rich gardener's table. He may or may not be a rich man, but his garden is rich, and he will be glad to give you his Iris when it's divided; his surplus Gladiolus corms, his seedlings and off-shoots, all yours for merely the coming and getting.

Every season into your own garden come a horde of basket and trowel bearers and year after year they clug, clug down the road, richer than they came. Imagine the pleasure of playing fairy godmother to a deserving grimy brown garden seamstress, not the pinched little dress seamstress, stitching away in the attic dormer wishing her Geranium in the tin can would blossom! Consider her and then consider your own chances and start on your career with enthusiasm, a 1926 Ford and a flock of young things wishing to be told all you know of Phlox and Peony, spade and trowel!



William M. Ritta ©

Side door in Pennsylvania

TAKE A perfectly plain doorway. Frame with the simplest sort of latticed arbor. Encourage a vine up one side. Add a few rays of mid-afternoon sun. The result will be a picture whose joy never fails—and one that can be duplicated the world over. The home of C. Dudley Armstrong, Lancaster, Pa. Cameron Clark, architect

He is also first in the moulds of his potters

By Albert Lee

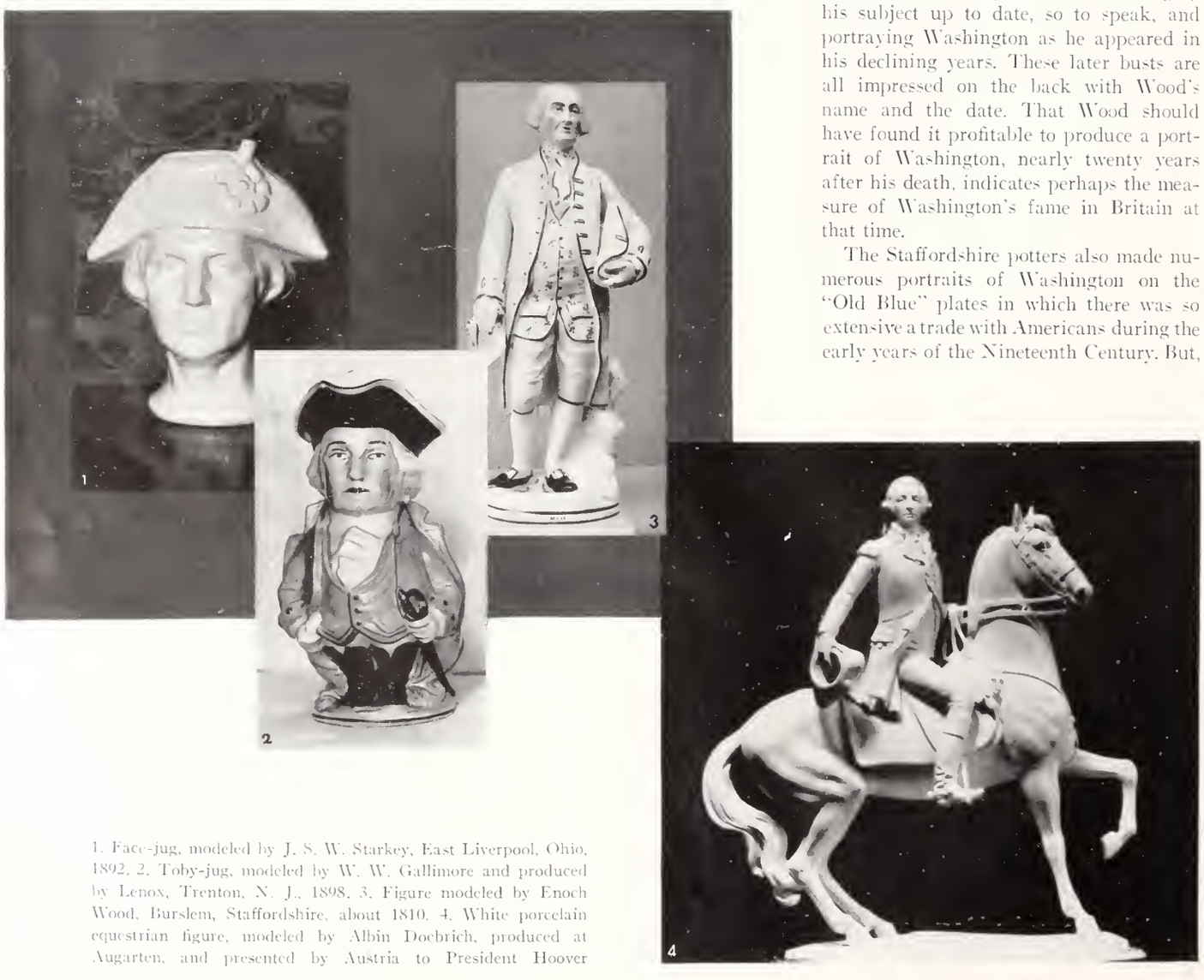
THE EARLIEST ceramic portraiture of Washington was, curiously enough, produced in England, even during his lifetime, and only a few years after the close of the Revolutionary War. But this is really not so very strange, when we consider that there was at that time a vast array of Englishmen who never had any sympathy with the warlike attitude of the King and his ministers toward the American colonists, whose struggle for freedom they openly approved. Indeed, it was as early as 1790 that Enoch Wood, the famous potter of Burslem, made his first bust of George Washington. At about the same time, Josiah Wedgwood modeled a black basaltes bust of excellent workmanship and portraiture. Examples of this may be seen in the Wedgwood Museum at Etruria, the Willett Collection at Brighton and in the Metropolitan Museum at New York.

It is perhaps curious that these busts modeled by Wood and Wedgwood should have been such good likenesses, as neither of these sculptors ever saw Washington, and necessarily derived their inspiration from engravings and prints. Wedgwood may have seen a cast of Houdon's bust, but even this seems improbable.

The Enoch Wood bust, being smaller than Wedgwood's, achieved immediate and wide popularity. So much so, that it was copied by many other Staffordshire potters, after the piratical custom of those times. This bust is about 8 inches high, and is generally known as the blue-coated bust, although I have seen specimens decorated in green, brown, and even in red. It is still being made today, and these modern copies are frequently passed off by unscrupulous dealers as old pieces. But it is fairly easy to distinguish between those made in Wood's time and the products of later years. On the earlier pieces Washington's waistcoat displays two carefully modeled buttons below the jabot; in the later pieces there are three or four buttons put on with a brush, like the rest of the decoration. The older pieces, being made of a finer clay, weigh only about one pound, the copies weigh one pound and a half, or even a trifle more.

Indeed, so ruthless was the misappropriation of Wood's design that, in 1818, he made an entirely new model, bringing his subject up to date, so to speak, and portraying Washington as he appeared in his declining years. These later busts are all impressed on the back with Wood's name and the date. That Wood should have found it profitable to produce a portrait of Washington, nearly twenty years after his death, indicates perhaps the measure of Washington's fame in Britain at that time.

The Staffordshire potters also made numerous portraits of Washington on the "Old Blue" plates in which there was so extensive a trade with Americans during the early years of the Nineteenth Century. But,

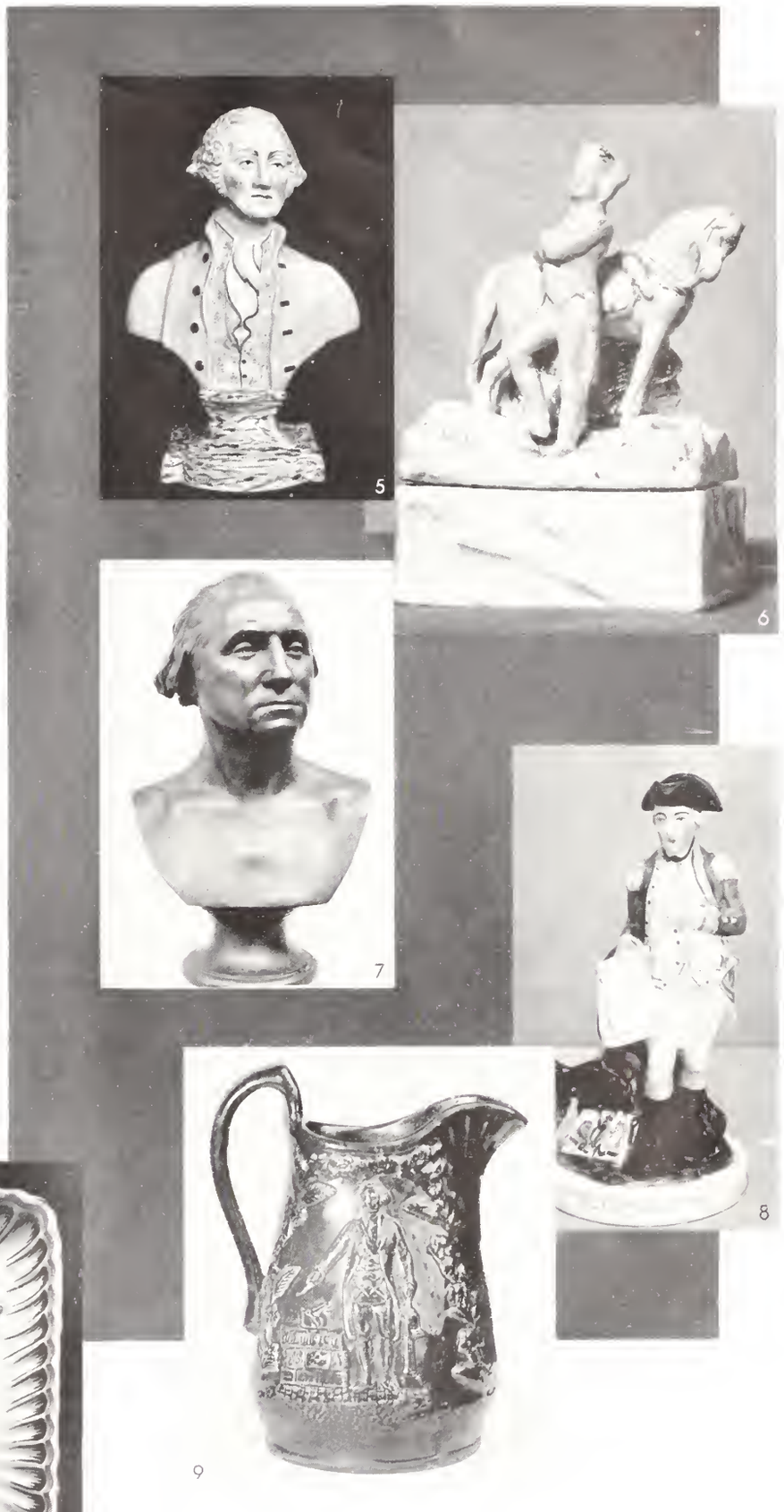


1. Face-jug, modeled by J. S. W. Starkey, East Liverpool, Ohio, 1892. 2. Toby-jug, modeled by W. W. Gallimore and produced by Lenox, Trenton, N. J., 1898. 3. Figure modeled by Enoch Wood, Burslem, Staffordshire, about 1810. 4. White porcelain equestrian figure, modeled by Albin Doebrich, produced at Augarten, and presented by Austria to President Hoover

with rare exceptions, these portraits were not the principal feature of the decoration; they were usually small medallions, associated with portraits of other American national heroes, the principal design on the ware being scenic. In 1820 Enoch Wood produced a plate commonly called "Washington with scroll in hand" on which Washington is shown in full figure as the central motif, with the same design repeated four times around the border.

At Liverpool a number of pitchers were produced with prints of varied design, including portraits or figures of Washington. Several were issued at the time of his death, notably "The Apotheosis" pitcher, made about 1800.

In France, too, the potters were producing porcelain statuettes of our American hero during the early years of the 19th Century. Several of the Paris potteries made figures of Washington, with but slight facial resemblance, but in postures expressing the French conception of what his attitude toward perfidious Albion should have been. One of these statuettes shows Washington trampling upon a wretched feline animal, intended to represent the British lion. Another pictures him with the American eagle at his side, crouching over the smashed armorial bearings of Britain. In both (*Continued on page 56*)





5. Bust by Enoch Wood, Burslem, about 1790. 6. Parian pin-box, white and gold, probably German, about 1860. 7. Black basaltes bust by Wedgwood, about 1800, in Metropolitan Museum. 8. Statuette by Badin Frères, Paris, about 1810. 9. Earliest known American-made pottery portrait showing Washington as a Mason, Jersey City, about 1826. 10. Plate by Perrin, Marseilles, about 1815



Anton Bruehl

White settings for flower schemes

VIVID white pottery, porcelain and glass to frame your flowers. (Top row, left) Italian pottery shell dish, Mayhew Shop; a gay yellow flower decorates the pot with saucer, Macy's; fluted holder, modern German porcelain, Rena Rosenthal. (Center) Raised ivy design on tub-shaped plant holder, Olivette Falls; leaves form handles on small porcelain pot, Rena Rosenthal; vase with wheat motif, Olivette Falls. (Bottom) The tiny glass basket, charming for Pansies, and log tripod, Chintz Shop. Square porcelain cachepot, Rena Rosenthal

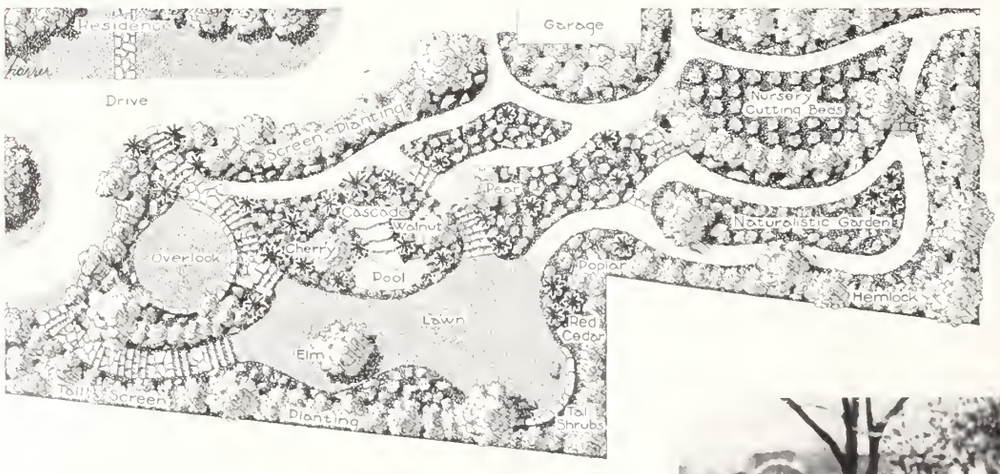


Anton Bruehl

White themes in the newest tôle

THIS charming tôle for flowers is creamy white touched with gold or soft spring green. (Top row, left) Cream and gold pitcher, Mayhew Shop; gold decoration on tall vase, Charles Hall; white container in green wire basket, Chintz Shop. (Center) Boat shaped centerpiece, gold design, and bud vases on gilt wire arrows, Charles Hall. (Bottom row) Classic scenes on square jardinière, Mayhew Shop; square holder decorated in green and gold, Macy's; white and gold fluted dish for short-stemmed flowers, Charles Hall





THE secluded "overlook" terrace with its encircling wall and steps is richly furnished with rock plants, though only a year and a half old when the above photograph was taken. At the left is the ground plan of the garden and, below, the site as it was before the work began. This is the rock garden of Paul C. Martin, Springfield, Ohio, of which Louise P. Mealey was landscape architect



An Ohio slope transformed into a rock garden rich in plants and pleasant views





At the left is the upper path approaching the overlook from the rear of the garden. A year and a half before, this was completely barren of planting. (Center) Near the overlook are rough stone steps flanked by woodland planting. At the bottom of the page is shown the pool with its Ferns and low conifers. The overlook is visible at the left of the picture





Al fresco lunching in modern comfort

EVEN fastidious males who habitually dodge picnics will be comfortable in this setting. The table with green top and short legs folds into a leather case 15 inches square, Alice Marks. On it are paper plates, red and green borders, green checked paper napkins, Dennison; green handled knives and forks, Macy's; green beetle ware glasses, Altman's; white pottery olive jar, Alice Marks; brass toasting fork, Hammacher Schlemmer. Mexican basket in vivid colors, Wanamaker. Folding rattan sand chair at left, Chintz Shop

A PRELUDE to the perfect picnic is the gallon capacity syphon thermos, Hammacher Schlemmer. Next, fitted kit of tan calf with yellow beetle ware, Macy's. Roll mattress in reversible red and navy permatex, Saks-Fifth Avenue. (Left) Paper plate, green and red design, Hammacher Schlemmer; smaller plate, red and blue border, Macy's. Paper cups, salts and peppers, Dennison. Pastel spoons, Lord & Taylor. Paper napkins: red and blue sampler, and green flowers, Dennison; red triangles, Hammacher Schlemmer

Putting pleasure into picnics

Here are three original ways of doing it, and recipes for these occasions · By Leone B. Moats

Although we gradually discard most of our childhood opinions as we reach so-called years of discretion, few of us ever get over the notion that it's pretty "sissy" to have a table cloth or knives and forks at a picnic. The result is that, rather than introduce a few refinements into the business of eating outdoors, most people continue to accept messiness and soggy sandwiches as the inevitable adjuncts to a picnic. I was one who could never see the point of eating in the open air unless there was a necessity for it until, during my travels, I was converted by a few hostesses who understood the delicate art of giving picnics. They chose beautiful settings and knew how to give the guests the impression that, like the little girl in the fairy tale, all they had to say was "Little table appear", and there would be a table set with linen and silver and delicate foods. At the words "Little table, depart", it would disappear with equal suddenness.

But I had to go to Mexico to meet a woman with a picnic genius. Her success had nothing to do with the country. Anyone willing to give the same attention to every detail can obtain the same magical effect in any part of the world. During my visit we went on three picnics. The first occurred on a motor trip from the capital to Puebla.

BY A ROADSIDE

We had been driving for over an hour through pine forests when we came to an opening where there was a breath-taking view of snow-capped Popocatepetl. There our hostess called a halt saying, "I knew that we would get a late start so I had luncheon prepared."

Like a conjurer she brought a thermos of tomato juice from a pocket in the car. We drank this out of paper cups while the chauffeur set out luncheon things with such speed and dexterity that I forgot the view to watch him. He stretched the laprobe on a grassy patch some distance from the road, then from the car trunk, he took a folding table, four gayly colored chintz cushions, two *tompiates* (tubelike Mexican baskets) and a linen folder marked "Picnic." He set up the short-legged table on the blanket, spread the cloth which came out of the folder, anchoring it down at each corner with thumb tacks, and marked the places with four napkins. Two thermos bottles came out of one of the *tompiates*, and a bottle of red wine and one of water, which he uncorked before putting on the table. From the other basket he drew four packages, neatly tied up with red, white and blue tape, placed one beside each napkin, carefully arranged the cushions on the ground, and retired to the car to eat his own lunch which had been prepared with equal care.

The packages contained two cardboard plates and a number of small parcels, separately wrapped in waxed paper, with the contents of each plainly written on the outside. This made it possible to open them in their correct order, throwing the paper as we went along into the basket left for that purpose. There were a squab pigeon to be eaten with the fingers; two very special stuffed eggs; two tomato and cucumber salad sandwiches; a French roll, buttered, and a generous slice of tea cake, still warm from the oven. Besides all this, there were pickles and olives and salted nuts, cubes of sugar and a wooden spoon for the coffee which, with the hot milk, was in the thermos bottles. When we had nibbled the very last crumb, two folding backgammon boards were produced and we sat on the blanket and cushions and played while the chauffeur cleared up what little disorder there was. This delicious meal had been brought about with the utmost ease and perfection, with none of the disorder and confusion usually associated with picnics.

PICNICKING EN ROUTE

A few days later we drove to Chipango to see the Diego Rivera paintings in the Architectural School. This time we had what our hostess called an "eat while you go" picnic, for we ate our luncheon while driving along in the car. Again it was wrapped in individual packages, but, this time the plate was tied up in a huge linen napkin, so large that it could be tucked under the chin and spread over our fronts. Not the very best of table manners, perhaps, but the most practical of picnic manners. A fried breast of chicken was pulled into pieces so that it could be eaten with the fingers, two hard-boiled eggs, with mixed pepper and salt attached, a dill pickle, and three kinds of sandwiches; *aguacate* (alligator pear, to you), water cress, and a sweet one of dates and nuts. Two mandarins had been sectioned and neatly put back into their skins. This time the thermos bottle contained a cool, refreshing drink called "Sangria", and there was beer for those with more robust tastes.

A PICNIC FEAST

Later that summer there was a riding picnic to Los Remedios, a beautiful old church on the top of a hill overlooking the whole valley of Mexico. We rode for nearly four hours in the burning sun and arrived hot, hungry and very thirsty, to be greeted by the cool, gay sound of a cocktail shaker.

Two cars had been sent ahead, carrying gallon thermos bottles, thermos jars with three food compartments, fitted kits as well as blankets, Mexican painted gourds and an ice cream freezer. The table, or rather tables, (we were twenty strong) which had been borrowed in the village, were put together in a shady grove of trees and covered with a green and white checked cloth. There were chairs (also commandeered from the village), and brilliant Mexican blankets and cushions were scattered over the ground.

The table was laid out for us complete with china, glass and silver and there were even place cards tied around the necks of toy straw horses. At one end there was a cold leg of lamb, at the other, a Virginia ham which had been cooked in pulque, the national drink, which I can't recommend as a beverage but which is certainly champagne's superior when it comes to cooking ham in it. Two bowls of salad, one of potato which had no relationship to the soggy, discolored mass one usually gets under that name, and *guacamole* of alligator pear. Plates of buttered squares of white bread and French rolls saved the trouble of cutting or buttering bread, and there was plenty of mustard and pickles for the cold meat. An ambrosial Brunswick stew simmered on a charcoal stove and, for those who could find a bit more room, there were lemon ice and cookies and a painted gourd full of fresh fruits. And, at the risk of seeming an old meany, I must add that the official drink was beer drawn from a keg which had been (*Continued on page* 54)





In the tradition of the Vieux Carré

Armstrong & Koch, architects



WHILE the New Orleans home of Dr. Joseph Weis is a remodeled cottage, alterations were so extensive that the result is practically a new house. The garden face is shown above

IN DESIGN Dr. Weis' house is an adaptation of the Vieux Carré type, emphasizing the French idea of an enclosed garden to the rear. Walls are whitewashed over a strong pinkish cream

What makes good furniture good?

Some fundamentals of manufacture that the purchasers should know · By Ralph C. Erskine

VALUES in furniture are determined by two things: one, utility; and two, style or design. Utility means its strength, comfort and capacity. Style and design mean its proportions, form, the correctness of traditional details of ornament in a given period, and all those elements which go to make up its value in the eyes of a cultivated community. There is, naturally, very little merit in a piece if it lacks either utility or good design.

In furniture of fine quality the cost of the wood is a minor factor. The amount of hand labor is what costs.

In buying furniture one should not say, "I want to see your dining-room suites", as though they were packages of breakfast food or "hand-me-down" coats. Rather say, "I want to see some 18th Century American or English dining furniture of good tradition." Or "I am planning a simple Early American bedroom and would like to find interesting pieces, authentic in design." If the salesman shows uncertainty or fails to answer with an intelligence that shows a comprehension of his subject, you are not in hands that will help you make a sound choice. If, on the other hand, you are met with assurance and are shown furniture that the salesman claims to be of correct character, then you should ask him to point out the reasons for these claims, the sources of design and the significant details of construction. By this method you will soon find out who, in your community, possesses knowledge of good furniture; and knowledge is absolutely indispensable if one is to secure real value in anything.

In order to have a fair understanding of what constitutes values in old, handmade furniture as a foundation to understanding values in modern furniture, seek out a good cabinet-maker who does repair work and ask him the following questions: (1) What is a mortise and tenon joint? (2) What is a dowel joint? (3) What is a hand dove-tailed joint? (4) What is a machine dove-tailed joint? (5) What is flush construction? (6) What is a bead around drawer fronts? (7) How are springs tied in upholstered pieces? (8) What is the relative cost of making a bookcase door with small panes of glass and wood muntins between them; or one large pane and a wood lattice over it to look like muntins? (9) In what ways did the great cabinet-makers make use of veneers? (10) Compare the cost and strength of built-up, laminated panels, tops and ends with those of solid wood. (11) How were the true Windsor chairs joined?

For those who can not get this information direct from a skilled workman or manufacturer the following brief answers are included:

(1) Mortise and Tenon: When the end of a board is fastened to the side of another, as in a door frame, a tenon, like a tongue, (from the French *tenir*—to hold), is cut on the end of the board and is fitted into a mortise, or rectangular hole that is cut out of the side of the other board. This type of joint was universal in all old furniture. When a modern maker states that a desk or bureau is made with "mortise and tenon construction" he does so with pride. The tenon should be a glove fit into the mortise before it is glued. Often in the old pieces a peg was put through from the outside with the end showing. This is called a "pegged joint" and is regarded as a mark of quaintness and hand work. It is appropriate in pieces of oak, maple, pine and early walnut dating up to 1740 in design. It is rarely found in the mahogany pieces, except in very fine chairs where the seat rails join the back posts. Manufacturers who use pegged joints today are probably paying attention to the correctness of other details.

(2) A dowel joint was invented to take the place of a mortise and tenon. Instead of the rectangular tenon on the end of a board, the end is sawed off straight and a little pin or round stick is put in to join both pieces together. These pins may be clustered, two or three in a row, and when large pieces of wood are being joined together, as in upholstered chair frames, this practice is correct; but dowel construction, as commonly practiced in desks, bureaus and even tables and chairs, is the cheapest known method of joining and is more often bad than good. One might paraphrase the old jingle—Mortise piece, buy it; A few dowels, try it; A dowelled desk, see how it goes; A dowelled chair, give it to the crows.

(3) A dove-tail joint is used in fastening a drawer side to a drawer front. Pull out a drawer and notice a series of key shaped notches down the corner. These notches looked to the cabinet-makers like the fantail of a dove. In *hand dove-tailed* drawers long and short dove-tails alternate. If a maker has taken the trouble to fashion even the small drawers of a desk or cabinet with hand dove-tails, it is almost an infallible sign of good workmanship in other respects. All old pieces are hand dove-tailed. Many old chests were made with dove-tail joints at all four corners. Sometimes the end of an old bureau was dove-tailed to the top. If this construction is used by a modern maker, you can be sure he has a fine appreciation of the highest quality of workmanship.

(4) A machine dove-tailed joint has all the dove-tails equal in size, generally about three-eighths of an inch wide. The machine joint is practically as durable as the hand joint. It is used on even the finest modern furniture and is therefore not a guide to quality of workmanship; but it is an infallible guide to the age of a piece. No antique has machine-made dove-tails.

(5) Flush construction is an excellent indication of quality of workmanship; and any chair, table or cabinet that possesses it shows that the maker has taken extra care and spent considerable additional money for the sake of good traditions of design. It does not affect the strength of the joint, but is like beautiful tailoring of a gown. Flush construction means keeping the outside faces of two pieces of wood that join each other flush or smooth to the touch. It is cheaper to set a stretcher or drawer rail, where it joins a post, back a little. Thus the joint does not have to be as perfect, and cheaper finishing results. The worst modern violations of traditions of flush construction are found in 18th Century mahogany chairs where stretchers are set back in the middle of the posts.

(6) A bead around a drawer front is a thin strip of wood set in to give protection to the edge of the drawer. It generally projects slightly on the face. This construction is employed in the finest types of 18th Century furniture and is an indication of high quality.

(7) Springs are tied by hand eight or ten times in high quality upholstered furniture. Correct tying of springs is an art in itself. Modern upholstering has resorted to various inventions, such as putting springs in little sacks of canvas to avoid the labor of correct tying.

(8) A bookcase door having small panes of glass held (*Continued on page 56*)



Garriso



A remodeled residence in

New York's old Chelsea

THE dining room in the home of Mr. and Mrs. George Stonehill began life as a kitchen. The niche where the range stood has been transformed into a fireplace, over which presides a figure carved by Anton Lang, for years the Christus at Oberammergau. Covering the walls are tiles of wall board, painted in Spanish blue and varnished to ceramic smoothness

A HUGE garden scene by Mr. Stoneham, which received honorable mention in the 1931 Paris Salon, is the feature of the studio, once a drawing room. Windows are uncurtained except for trailing vines set in the recesses originally used for folding blinds. Walls, ceiling and furniture are in white. Insulating board painted gray and waxed covers the floor



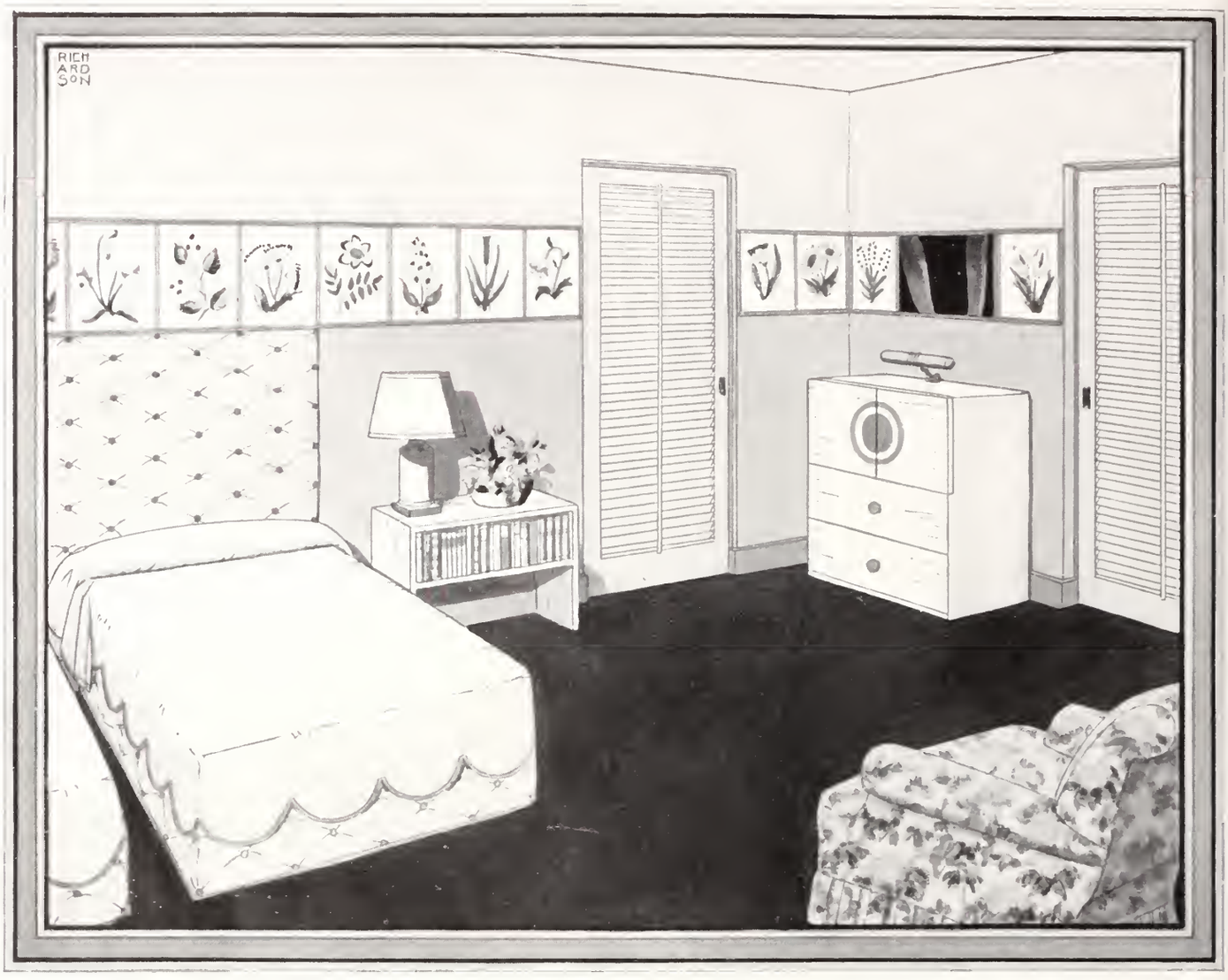
THE back parlor has been made fully a music room with black walls, silver ceiling and cornice and a gloss black floor. The frieze is sheet aluminum. Rose silk curtains are at the windows and an elaborate valance stretches across windows and intervening wall space on which two Victorian girls in pinks and grays are at play

ACTUALLY very narrow, the entrance hall is given spaciousness by use of pale grays and lavenders for woodwork and ceiling. Wall decorations, painted near Venice, are in natural foliage and floral colorings. The bench, from a Maine church, is vermillion softened with gray. Grayish white silk curtains are at the doors



Garrison

ANOTHER view of the music room shows a mirror lined niche painted with plum color draperies behind Victorian knick-knacks. A corner whatnot made from mirror shelves and candlesticks displays more of these amusing "objets d'art". The Victorian sofa is covered in plum colored silk. Small chairs are in chartreuse with black chintz pads



SUGGESTING A COOL ROOM IN THE TROPICS

$500 does the budget house bedroom

By L. T. Luke Kelly

DECORATION of living and dining rooms in the little cottage left us by the last testament of old Carte Blanche, purveyor of all good things during the joyous 20's, being carried out as described in the two previous articles of this series, we took a brief respite to repair energy and finances, and then climbed the stairs to survey the master's bedroom. Opposite "bedroom" our carefully worked out budget showed "$500"—therefore we had before us the task of finding the right decorative treatment and the right furniture at the *right* prices to make 500 the correct numerals below the line in the lower right-hand corner of an itemized list. No easy job, this, when viewed in the light of our desire for distinction above everything else.

Holding to the original idea of having each room different in character, we cast about for some unusual treatment to give the bedroom walls. Wall paper in the living room, Anaglypta in the dining room —what for the bedroom. The answer came a few days later while thumbing through old prints in our favorite bookstall. Inspiration was found in a set of some fifty-odd gay-toned flower prints on dirty white mats that had a slightly greenish cast. A little dickering, and we took them home for a quarter each. As we had hoped, they were sufficient to form a continuous border about the wall.

After sorting and arranging the prints according to color we mounted them on long strips of wall paper set slightly higher than half way between floor and ceiling. Over them we set long glass panels that are held in place by narrow continuous moldings at top and bottom.

From the floor to the bottom of the prints we painted the walls olive green. The picture moldings were painted the same color. For contrast, above the prints we used a deep cream, carrying it over onto the ceiling. Somehow or other, the mellow wall tones in combination with the sharper notes of the flower prints achieved the atmosphere of a cool room in the tropics. To further this impression we decided to use jalousied doors of the sort associated with warm countries.

The floor presented a real problem, the old boards being much too worn to paint, and not good enough to wax and leave in their natural state. To entirely cover with carpet was out of the question financially. While playing cards one evening the card-table top engendered the idea of using felt. We investigated and learned that felt was strong enough to stand the wear a bedroom floor receives, so we selected a billiard green and had it put down. The color added an attractive crisp note to the room.

We found that box springs and mattresses mounted on legs made very inex-



CARRIED OUT IN VARIOUS GREENS AND CREAM

pensive and practical beds. For a headboard we used a wood panel large enough to cover the backs of both beds and the space between. This is covered with deep cream sateen, quilted and tufted in green. It is fastened to the panel with tapes, which allows us to remove the quilting and send it off to be cleaned like a comfortable. The bases of the box springs and legs have been covered in the same quilting and attached with clamps. Spreads are also of cream sateen with the drop scalloped and bound in olive green.

The dressing table top is a wood semicircle attached to the wall as a shelf. Over this we stretched white muslin covered with dotted Swiss. The skirt is also of muslin and dotted Swiss, shirred on one tape and then sewn to the top cover. Both top and skirt can be taken off as one piece and sent to the laundry. To protect the top from cold cream and lipstick, a panel of clear glass is used. On the dressing table, at either side of the mirror are matching lamps made of large white globes mounted on simple white bases.

The dressing table stool is slender in scale, with fine tapering legs. Its top is upholstered in white leatherette fastened with a row of shiny brass-headed nails.

For the two spaces at the sides of the dressing table, we designed side chairs that come under the category of double-purpose furniture. Their bases are boxes 18 inches square, with one side hinged and the interior fitted with racks to hold shoes. The boxes are in natural wood covered with box-pleated skirts of white sateen that may be drawn apart to give access to the shoes. Four three-inch pads of white leatherette, tufted with white buttons, are hinged together in pairs and used for seats and backs.

The commodes are also our own design. Of plain white wood waxed to a mellow tone, they are severe in line, without moldings. On one, the upper half of the front drops down to form a desk leaf, and the inside is fitted with the usual pigeon-holes and small drawers. The other also has a drop front, in this case revealing linen storage space. Each of these pieces has two lower drawers of ample size. The simple decoration adorning the upper half of the commodes is painted in olive green, as are the wood knobs. Just above each commode a section of the glass covering the line of flower prints has been mirrored.

For lighting, long bronze reflector lamps of the sort used on paintings are attached to the commodes so that the illumination plays directly on the mirror.

To brighten up the room with touches of warm color, we covered a small upholstered chair with a gay chintz figured in crimson, lavender and green on a white ground. We also obtained an old-fashioned two-tiered wire plant stand with white shelves, and upon it set potted red and white Geraniums.

Bedside tables were our next consideration. After fruitless search for what we had in mind, we finally had them made up in the manner illustrated. They are of white wood rubbed down with wax. Upon these we set small wood turned lamps painted olive green with a gold band. Shades are plain parchment (*Continued on page* 60)

House & Garden's news-reel of country lamps

By Margaret McElroy

By THEIR shades you shall know them, these new summer lamps. Spun glass, straw, piqué oilcloth, the gayest of dress cottons, bamboo, cork, and translucent celluloid called lumarith are some of the fresh, cool materials used by clever designers for country lamp shades. Parchment is painted, pleated diagonally to look like silk, pricked to outline flower sprays, threaded with ribbon, or treated with gesso to give magical effects of one color by day, another at night. In pleated shades the pleating runs diagonally, caught at the top with a big bow. Such a shade appears on the white lamp opposite.

Added to these arresting effects, the latest shades are full of trimming ideas. Bows are everywhere—slim bows with long ends, big soft bows on pleated shades for Victorian rooms, tiny bows placed close together as edging, and grosgrain ribbon threaded flat through parchment shades ending in a tailored bow. Then there are lacings, loop fringes of silk and crystal, ball fringes, crystal drops, swag drapery and all manner of tassels to make this year's lamp shades far gayer than the soberer types of past seasons.

WHITE LAMPS: What with white rooms blossoming everywhere, at least one of your new lamps will be shining white—all white, or accented with bright color—geranium red, chartreuse, lemon yellow, emerald or vivid blue. At the Chintz Shop I found a perfect lamp for a summer's day and night. The base in the form of a slender pineapple was shimmering white glass—a copy of Early American milk glass. Running horizontally through the center of the white parchment shade was a wreath of brilliant blue Morning Glories, while the lower edge was charmingly finished with a cut-out design to resemble lace.

Equally in the country mood was a lamp base of Italian pottery the tone of thick cream, decorated with a raised design of very modern fruit. On this was a cool white paper shade bordered with a cut-out flower design. You will find this at Lord & Taylor's. Should you prefer flowers on your lamp instead of fruit, there is a new design imported by Carbone of creamy Montelupo pottery with very modern flowers in relief that would be delectable in any country scheme. The firm also has a selection of white parchment shades which are pleated diagonally and edged at top and bottom with colored bands.

Small of size but great in distinction is a dressing table lamp of blanc de Chine—that blue-white porcelain of Ming Emperors—a square column with a geometric block design in relief—the whole as modern as though it had been designed yesterday. On this is a simple white silk shade bound in narrow folds of white velvet. This was discovered at Bergdorf Goodman, where summer lamp shades may be ordered of such unusual new materials as spun glass and woven straw.

And finally, in this season of trimmings, what more appropriate than a lamp in the form of a large tassel, of white china faintly brushed with gold? The stretched shade is carried out in white faille, finished at the top with a narrow fold of material that forms a flat drapery, the edges of the shade being piped in gold. This very timely design comes from the firm of Taylor & Low.

THE NOTE OF RED: If your rooms seem a bit anemic, try injecting red here and there for brilliant accents. Red in lamps or accessories emphasizes white schemes and is equally exciting with blue, pink or pale green. Where only a little red is needed, look at a white alabaster urn lamp at W. & J. Sloane, with a pleated shade of red and white striped cotton, the stripes running diagonally and caught at the top with a red bow. And for a country room with Early American furnishings, there is a shade at Lord & Taylor's of checked parchment trimmed top and bottom with white cotton ball fringe that would be ideal with maple. Look also at a dressing table lamp from the same firm of red and white flowered pottery—a copy of Spode—with red and white flowered parchment shade, each flower spray pricked to outline it. For a more sophisticated scheme, there is an enchanting white moire shade at the Chintz Shop which is decorated with a row of red silk tassels around the top and bottom.

Searching for that elusive article, an unusual bridge lamp, I found two designs, each with red in its shade. Pierre Dutel has a charming floor lamp copied from a Sheraton pole screen painted black and gold, the shield section of the screen forming a tray large enough to hold ash trays and glasses. On this is a square taffeta shade of lacquer red silk. The other is a combination bridge lamp and indirect light made by Cassidy. An adjustable arm carries a twelve-inch shade which conceals a 150-watt bulb used in the indirect feature, and a 60-watt bulb for reading or bridge. The indirect light goes on when the arm is turned up, the reading light being controlled by a pull chain. This lamp has a fluted metal standard in various finishes and a red bordered parchment shade.

THE BLUES HAVE IT: Blue for a blue room, blue for a white room—however blue your mood may be, there are lamp shades to match it. And the new blues are anything but somber. Bruce Buttfield makes a shade of electric blue tinsel paper criss-crossed with tiny gold stars for a cylinder base of gold mirrored glass that is completely gay. Then there are lamp bases at Lord & Taylor of brilliant blue opaline glass with crisp white net shades pleated diagonally and finished with blue bows, as well as more naïve blue and white checked parchment shades edged with white ball fringe for blue and white schemes. And at Jessie Leach Rector's you will see white and pale pink parchment shades edged with the gayest trimming of the season—buttons—navy blue shiny buttons!

APPROACHING THE GREEN: Green—the coolest color for summer rooms, and whether your scheme is pale or intense there are lamps to complement it. Perfect enough to inspire an entire scheme is a new green and white floor lamp designed by Jessie Leach Rector. With this you have not only a charming and distinctive lamp but an occasional table as well, for there are two tiers of opaque white glass bordered with painted wreaths (*Continued on page* 56)



Bruehl-Bourges Photo—Condé Nast Process

LAMPS of tonight are cool white, or shining bits of vivid color. (Upper row) The pottery jar with fruit design and the white jar with net shade in the new diagonal pleating are from Macy's. Emerald tinsel paper shade, luster base, Jessie Leach Rector; alabaster and smart plaid, Jones & Erwin. (Center) For the game room comes this red lamp with harlequin shade, Jones & Erwin; the next lamp shows the new brilliant blue, Jessie Leach Rector; child's lamp, laced shade, Macy's. Red desk lamp, Altman's; fringed shade on Staffordshire pottery, Macy's

Making light of summer's night

Homes built for big and little birds upon the roof or down in the garden





George H. Van Anda



Karl La Roche



1. SUCH a multiple house as this one in the Henry B. Stoddard garden at Fairfield, Conn., is adapted to pigeons or purple martins. Agnes Selkirk Clark, landscape architect

2. THE wren house made of rough cork "boards", with a side door for cleaning out the old nest, is light, durable and quite naturalistic. From Van Yahres Tree Service, Inc.

3. ANOTHER of the pigeon cotes on the Stoddard place is in the form of an octagonal cupola surmounted by a specially designed flag weathervane. From Agnes Selkirk Clark

4. A WHOLE flock of pigeons can dwell in the rooftop cote of Albert R. Hamerslag's residence at Great Neck, L. I. Its eaves afford weather protection. Arthur Coote, architect



George H. Van Anda

5. Beneath the sign of the boathook and whale, chosen by Mrs. Marjory Breuchaud for her home at New Canaan, Conn., pigeons can live in comfort. Cameron Clark, architect





6. For a pole in the garden an oaken keg, thatch-roofed, is both picturesque and practical. In the Walter W. Naumburg garden, New Canaan, Conn. Cameron Clark, architect



Karl La Roche

7. The "observation" house, from Joseph H. Dodson, has a glass panel and side door for observing the growth of the fledgelings. It is made in either bluebird or wren size

8. Another type of pigeon shelter, suggestive of a cupola, is perched atop the ridge of this Eastchester, New York house, which was designed by James J. Bevan, architect



Bruehl-Bourges photo—Condé Nast Process

Soft spots for a summer scene—

sixteen bright ideas in pillows

TUFTED, quilted, appliquéd, balled; tasseled, candlewicked, smocked—cottons as modern as morning, with permatex and corduroy for good measure, and you have the pillows of this summer. Round cushions, Macy's. (Left, top) Permatex, Best's; contrasting edge, Chintz Shop; candlewick, Lord & Taylor; modern print, Chintz Shop. (Center) Anchors, Chintz Shop; appliqué, Nancy Lincoln; candlewick, Lord & Taylor; ropes and anchors, Chintz Shop; corduroy, Frankl. (Right) Smocked, Macy's; polka dot, Frankl; appliqué, Nancy Lincoln Guild



Bernard Boutet photo—Condé Nast Press

A selection of vivid cottons and gay trimmings to make your own

FOR THOSE serious sewing moods this summer, are seven new materials, and their trimmings to make pillows or curtains—gay cottons guaranteed to raise the morale of any country room. (Left to right) Contempora print to be piped in white, McCutcheon. Two Waverly prints, Lord & Taylor; ball fringes, Macy's. Next, two Contempora prints, McCutcheon; pleating, Lord & Taylor; ball fringe, Macy's. Waverly print of whaling scenes, Lord & Taylor. Shaded fringe, Macy's. Stripe, McCutcheon; cotton braid, Macy's. Tasseled tie-backs, Lord & Taylor



Steiner

The bars of the poplar grille

More spiry than all other trees, as architectural as the upright bars of a grating or the spindles of a balustrade, the Lombardy Poplar rears slender shafts of green across a sunset sky. What a pity its perfection must ultimately be marred by lifeless, leafless branches here and there!

How to build your personality into your new home

The consideration of special needs should be the first step toward planning · By Arthur B. Lincoln

FAR too many houses are little more than so-many rooms within four walls. A tour through the new home of an intimate friend will often differ in no particular from the visits to the residences of others. Yet, once in a great while, a home will be found that is the rare exception. It will be so suited to the family for which it has been built, that the fact will excite spontaneous appreciation.

Such successful results are not the outgrowth of chance—many schemes must have been considered before that most appropriate solution was attained. The final result may appear to many as an illogical plan for the average household. Yet it will prove most reasonable for the specific family occupying it.

Some families may start planning with an effort to recognize the needs of each individual member, but in so doing they will invariably fail to satisfy the demands of unity. Unity implies one central and predominating theme, about which the correlative factors are grouped to make a complete whole. There can be no unity in a plan where the attempt has been made to allocate equally important place to several and diverse needs.

It is not possible to place every room of the house facing the street. Nor can every part have an exposure to the south or to the west. Finally, rooms must be distributed on several stories. It is seldom advisable to build a multi-room house on one level, except when land is very inexpensive.

At the time every house program is outlined, some one member of the family should have preëminent place. Around the needs or hobbies of this person the house should be built. These special factors will prove to be the necessary yeast to leaven the whole, giving the completed plan individuality.

By way of illustration, four widely variant personalities might be mentioned, types found in many families. There is for instance, the need of privacy for the scholar, convenience for the invalid, isolation for the musician, and the utmost sunshine for one who almost makes a cult of it. Let us take up the matter of houses for each.

When a scholar builds a home, it is but natural that his friends anticipate in the newly completed structure, an individuality which might be considered incongruous in the family home of a crowd of children. At the house-warming with which such a family will very possibly introduce their associates and friends to the new home, those invited will arrive on the *qui vive* for evidences of such originality. The plan at the top of the page fittingly illustrates the first floor of such a house.

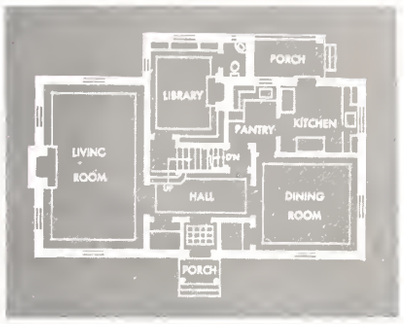
As the visitor approaches the entrance porch, the quiet dignity of the restrained Colonial or Georgian design, will prepare his mood for the quiet of the interior. The hall opens upon the left into a living room of moderate size, where the guests who have arrived earlier will be gathered.

From the dining room, on the right, will later come the invitation to a light repast. The service arrangements in kitchen and pantry will claim their due of attention, particularly from the feminine contingent. Bedrooms and baths on the upper floor will likewise be rewarded with inspection; but these will differ in no wise from many another house.

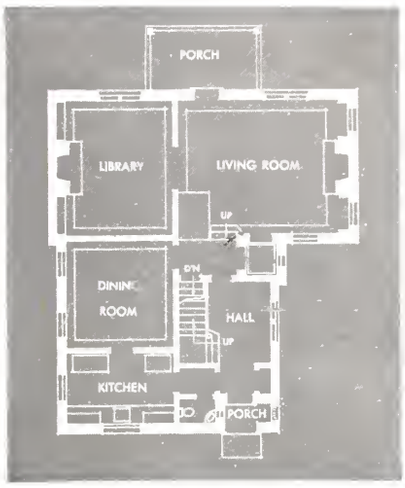
Individuality in this house will be centered about one room, a library, set apart for the convenience of the scholar. Many houses have a room which is called by such a title, yet, usually placed in the center of household routine and social activities, its value as a retreat for the studious is rendered almost nil. A library so located offers a display of bound sets of the classics, proclaiming by visible show a fondness for letters. The real scholar will insist upon a genuine retreat, a place to which he may retire and escape the world of his fellows. Hence some such location as the one illustrated in the plan, will be evolved. A climb of three steps to a stair landing at once sets this retreat apart.

Bookshelves from floor to ceiling offer a very practical service, keeping close at hand the many friends within covers, whether they wear the uniform bindings of classics, modern dress, or the heavier and sturdier cases of manuscripts, especial treasures requiring more than ordinary care in their housing.

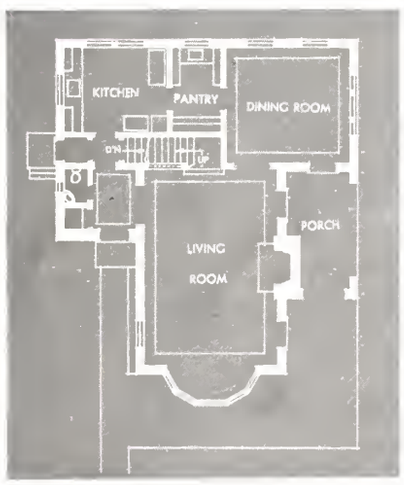
Low-ceiled because it is above the first floor level, the room will be designed around a modest fireplace in the center of one wall. The principal window will face north, to bring (*Continued on page* 58)



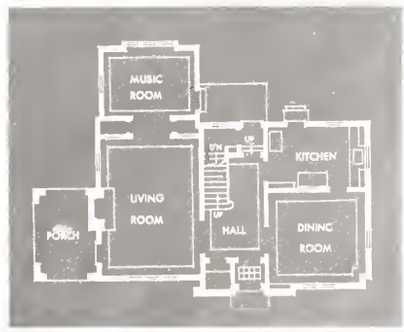
PLANNED ABOUT THE LIBRARY



FOR THE INVALID



TO CATCH THE SUN



THE MUSICIAN'S HOME

A famous illustrator chooses Colonial

Norman Rockwell's residence reflects the sturdy spirit of his work · By Harriet Sisson Gillespie

SET well back from a pleasant winding road on a spacious suburban plot is a friendly Colonial dwelling outstanding even in a neighborhood of houses much above the average. Silhouetted against an age-old apple orchard girded about by a crumbling stone wall, once the glory of the Early American farmstead of which the site is a part, it has absorbed much of the rich mellow quality of its sympathetic environment.

Stretching out broad and low, with a lesser wing in the same harmony of feeling, a balanced façade broken by many well-scaled windows and a deeply revealed, inviting doorway, the house has the satisfying proportions and fine detail of the best Colonial examples. Of its many salient features, none is more vital to the general scheme than the manner in which the sun room wing is incorporated. Invariably an alien element to the Colonial house, the problem has been solved in intelligent fashion. By repeating the roof lines of the main body of the house in the wing, and carrying the roof down in a deep overhang, the two sections have been tied together to give unity.

And while, by centering the decorative treatment in the entrance, he has merely followed historic precedent, the architect must be given full credit for the composition. It is in no sense a copy of any existing type, but is rather a creative design in which he has adapted old, familiar and well-loved detail.

Through these portals one enters directly into a spacious hall running through to the rear after the old-time custom. From it rises a fine Colonial staircase, with a small hand-modeled newel and slender balusters, and lighted at the landing by a Palladian window. Beside the window stands an amiable grandfather's clock, a token of the owner's penchant for Early American antiques.

Other rare examples are to be seen in the cheerful dining room, among them a Phyfe dining table and some fine old Chippendale chairs. On the walls hang a choice group of colorful English sporting prints. To the left of the entrance is the living room, in which the chief interest of a visitor naturally lies.

No excess of ornament mars the quiet charm of the beautifully proportioned room, lighted front and back with small-paned windows, whose net curtains drawn back from the sash let in a flood of sunshine. Here, the key note of decorative interest centers in an exquisitely carved 18th Century mantel. On the chimney breast hangs a painting of a Colonial housewife "dipping" candles—a composition remarkable for its strong high lights and deep shadows.

As might be expected, the glory of this home is its pictures, and the owner has lent his walls as a gallery of memory in which the work of friends is enshrined. One is greeted immediately on entering the house by a trio of canvases of such well-known artists as A. B. Frost, Edward Penfield and Frank Tenny. Against the wall covering in the (*Continued on page* 60)



A SPLENDID Colonial fireplace mantel from an old Westchester house is the principal feature of the living room in Norman Rockwell's New Rochelle, N. Y. home. At the left of the fireplace is the door to the sun room



THE SUN room occupies the entire wing at the left of the house and is the real lounging place of the Rockwells. Walls and woodwork are bright green. Furniture is Colonial and French Provincial in maple and fruit woods. Helen F. Macon, decorator



George H. Van Anda





THE RESIDENCE is based on the central hall Colonial plan, with a sun room wing to the left and an extension at the rear for service. Rooms are of generous size. E. Dean Parmelee was the architect

DECORATIVE treatment has been centered in the deeply revealed doorway, which, while Colonial in spirit is an original design of Mr Parmelee. Detail follows the high standard of Colonial craftsmen



Modern gardens as the Germans do them

By G. T. Huntington

THE garden application of what is customarily understood as modern design is somewhat closely allied, in the results achieved, to that grand old sport of monkeying with a buzz-saw. It has been tried in all its violent extremes, but by the outcome even those who once lauded its potentialities seem to have been forced to realize that before the sincerity of growing plants their fantastic theories are bound to fall with a series of particularly sickening thuds.

Yet the so-called modern movement has not been without its benefits in garden design as well as in architecture and interior decoration. It has served to draw attention to the virtue of simple masses, of basically structural line as opposed to mere superficial ornamentation. By emphasizing the importance of such fundamentals it may well be paving the way for a marked decrease in the numbers of those formless gardens which, though often productive of handsome flowers, are quite without definite pattern.

This tendency toward concise and sincere pattern is evidenced by some of the German gardens of today, where modernism has passed beyond its grotesque stage and is definitely established as a broad influence. It will be worth while to consider a few of these examples rather closely at this time.

At the top of this page is a garden which could have been planned only by one strongly under the influence of such a tendency toward forthright pattern. Being near the house, it is distinctly architectural as well, a design of straight lines and right angles in stone as a setting for the softer contours and colors of the plants. Nothing could be simpler and more restful than the broad, long bands of clear water, wholly without ornament save for the reflections in their depths. There is a quality of richness here, a reliance upon the beauty of elemental things, which is very old as well as new. The Saracens knew how to develop such effects; there may well be an echo of their precepts in this modern example.

There is noticeable, too, an absence of overcrowding among the plants themselves. Occasional groups of ten or a dozen Tulips, small clumps of Iris, here and there the broader, taller masses of fine-leaved perennials for later bloom—all in their definite places as units in an unforced whole. Such a scheme obviously depends on good proportions, but when rightly carried out it is eminently successful from every viewpoint.

AGAIN, on the opposite page, consider another aspect of this same garden. Here the architectural character is still further emphasized by the massive stone pillars which support the terrace loggia and the semi-circular pool jutting into the central lawn almost like a bay window.

Particularly interesting are the narrow flagged terraces on either side of this curved pool. Essentially they constitute a rock garden, but not of the conventional type. No attempt is made to create an alpine landscape in miniature, but that is no detriment to the well-being of the plants which grow among the stones. As a matter of fact, this feature of the plan has an advantage over the usual type of rock garden in that its plants are all readily accessible for close-up enjoyment and those odds-and-ends of top-dressing, clipping and whatnot of which many alpines are so often in need.

In the third of this group of German



gardens the projection of the house into the grounds is accomplished quite simply but with marked success by three straight flagged walks and an equal number of rectangular flower-beds. Once more the suggestion of substantial walls is employed and an effective focal point added by a severely simple pool with a single and unornamented water jet.

This is a general type of garden which is appropriate for many small properties here in America. Under such a plan there is no waste space, nor is there any suggestion of cluttering. It is a true garden first and foremost, devoted to the production of well-grown flowers in abundance.

Yes, there is much to be said in favor of the influence which such gardens as these modern ones in Germany may exert on design in other parts of the world. They are good because they maintain a sane balance between pattern and planting and do not seek justification merely by one or the other. After all, outlandishness and bizarre effects of any kind are utterly foreign to the calm spirit of gardening. To plan a garden like a kaleidoscope of garish triangles and zigzags may be "smart" in the eyes of some extremists, but it shows a woeful lack of good taste.



On these pages are two photographs of a modern German garden in which water, confined within geometrical bounds, plays a prominent part. Here is simplicity of line carried through with taste in a style which could well be copied in America

The photograph directly above exemplifies that close connection between garden and house which is so often desirable. It gives the feeling that the architecture has been projected into the grounds by means of the terrace and the straight flagged walks



HOUSES ON SPIT HEAD, WITH TOWN OF HAMILTON IN DISTANCE

Point House, Spit Head, Bermuda

By Hudson Strode



Walter Rutherford

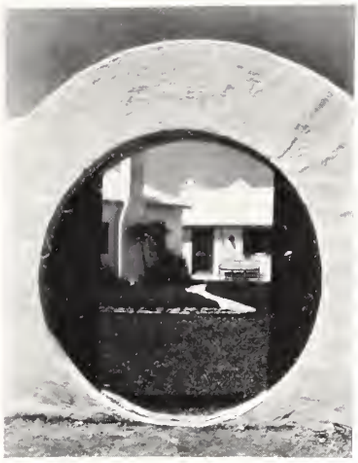
DINING ROOM AT POINT HOUSE

More and more it is becoming the fashion for Americans to purchase old Bermuda houses to "do over" into winter residences. It speaks well for the good taste and discrimination of the majority of these people that they have held to the traditional architectural character of the island in the work done. One of the most successful renovations of a dilapidated dwelling has been achieved by Mr. and Mrs. Charles Stokes of Philadelphia. A few years ago they bought a bit of bay front property which contained an abandoned house. Keeping all the original house that was usable, they added unit by unit, being scrupulously careful to design in strict accord with the native architecture.

The property is one-third of a point of land known for two centuries as "Spit Head". Another third was purchased by Eugene O'Neill, and it was here that *Strange Interlude* was written.

Originally, Point House, as the Stokes' residence has always been known, was the home of sea-captains; and in the cavernous cellar beneath, they would store their cargoes. When possible, cargoes would be unloaded in the dead of night so their owners might evade payment of duty. Mr. and Mrs. Stokes, being sea-lovers themselves, have carried much of the sea-going atmosphere into the house.

The interior is by no means over-nautical, and it is exceedingly comfortable—a sprawly, easeful sort of place. But in its cedar beams, its ship's lanterns, sea chests and ship models, it accentuates delight-



MOON GATE

A TWO-HUNDRED year old house reconditioned, the Bermuda home of Mr. and Mrs. Charles Stokes has been reconditioned and added to in fine keeping with the original character



SEPARATED GUEST ROOM

fully the water motif, as do the colors of walls, rugs and lamp-shades: sea-foam green, chameleon green, aquamarine.

The long drawing room, which goes right through the center of the house, has windows on four sides and three exits to outdoor terraces. It is spacious but intimate; two or three people gathered about the fireplace can feel comfortably cozy—twenty or thirty at a cocktail party may be seated with plenty of elbow room.

Every room in the place but the dining room is provided with a fireplace. However, the house in its construction is so open to the sun at varying angles that it is rare for a fire to be necessary, except in the drawing room for evening cheer.

Although Point House is furnished with things from all over the globe, in the reconstruction and in the added wings there is no note unBermudian, except the eight foot surrounding wall that knits the four distinctly separate buildings together in a miniature feudal manner. And, of course, the gateway in the land side of this wall is as far from Bermuda tradition as China. It is a copy of a Chinese Moon-gate.

The reason for the pyramidal and corrugated effect of the stone roofs of Bermuda is pretty generally known to catch the drinking water from the heavens; but only those who have seen these whitewashed roofs against the throbbing blue of sky and water, or under the magic of moonlight, can realize that it is these roofs which provide the chief distinctive fascination of Bermudian landscapes.



MR. STOKES' STUDY—AN ADDITION

The guest house emancipates both visitor and host

By Donald G. Tarpley

TWO SEASONAL problems invariably arise for those who have country places: in summer, what to do with guests; in winter, where to stay for occasional week-ends when the house is closed.

While even the smallest country houses can boast of at least one guest room or a room where a guest can be tucked away, in summer this accommodation is often inadequate. The hostess either has to reduce the number of her guests—which may be a blessing in disguise—or make provision for them outside the main house. That is one argument for having a guest house on the place, however humble it may be.

There is also much to be said for the guest. The extent of a guest's enjoyment of a visit to a strange house often depends not so much on what is done to amuse her as on the amount of privacy permitted her. We are all creatures of habit. We have habitual times and ways for rising and starting the day and for retiring at night. The drawback with visiting a strange house often comes from the necessary interference with these habits. Of course, a pretty safe guest rule is to leave the guests alone, not to have too crowded a program for them, and, above all, to give them privacy.

In the main house a guest may not have privacy and the customs of the house may collide annoyingly with her precious habits. Provide a guest house, and the problem is satisfactorily solved.

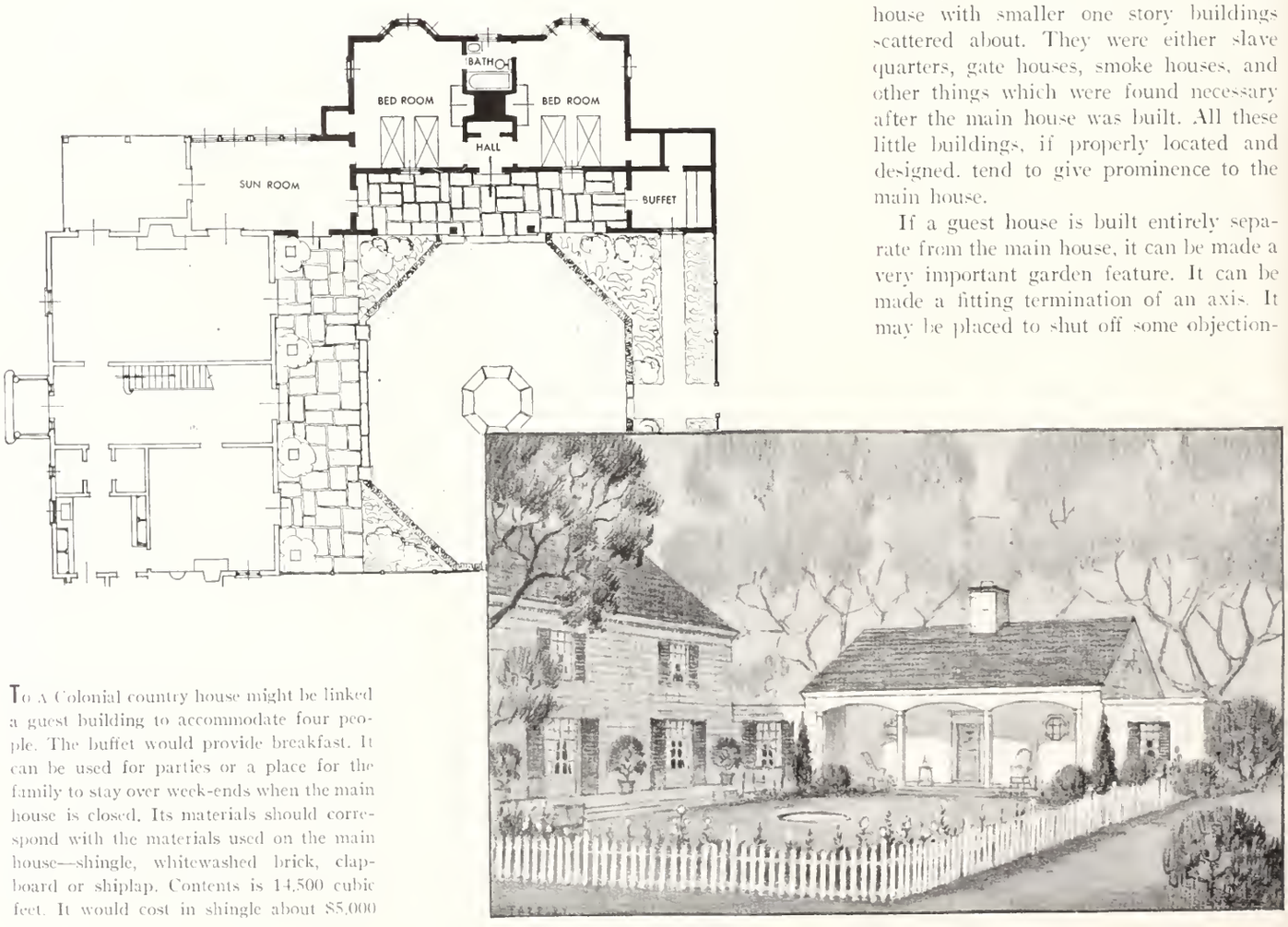
An older generation was accustomed to large houses with many guest rooms available. Today the tendency is to build small and medium size country houses, thereby cutting down the cost of maintenance. Moreover, the many luxuries and accessories to which we have become accustomed cause us to spend our money on them rather than on making the house large. We have found it wiser to have a small house with all comforts rather than a huge barn of a home. In this evolution the number of guest rooms has become limited.

The south and east side or sunny rooms were usually given to members of the family, the least desirable rooms being left over for guests. Occasionally, as more room was needed for the children, the guest was pushed up into the attic or eliminated entirely except when the children were away at school or camp.

The tendency in recent houses is to have guest rooms on the first floor. The guests can read in the library and retire when they choose without keeping the hosts up. It is a luxury for anyone living high up in a city apartment to step out of his room into the garden in the morning before breakfast. If he comes in with muddy boots in spring it is comfortable to step right into his room and change without the guilty feeling of tracking mud through the house.

One of the charms of an old plantation or farm is that there is never just one building. There is the dominating main house with smaller one story buildings scattered about. They were either slave quarters, gate houses, smoke houses, and other things which were found necessary after the main house was built. All these little buildings, if properly located and designed, tend to give prominence to the main house.

If a guest house is built entirely separate from the main house, it can be made a very important garden feature. It can be made a fitting termination of an axis. It may be placed to shut off some objection-



TO A Colonial country house might be linked a guest building to accommodate four people. The buffet would provide breakfast. It can be used for parties or a place for the family to stay over week-ends when the main house is closed. Its materials should correspond with the materials used on the main house—shingle, whitewashed brick, clapboard or shiplap. Contents is 14,500 cubic feet. It would cost in shingle about $5,000

able view—give an excuse for a grape arbor or pergola—or a flower bordered path that leads somewhere.

A distinct advantage in having a separate guest house is that the main house may be closed up in winter and the guest house could be used for week-ends in the winter. In that case it would be advisable to have a separate little heating plant and kitchenette.

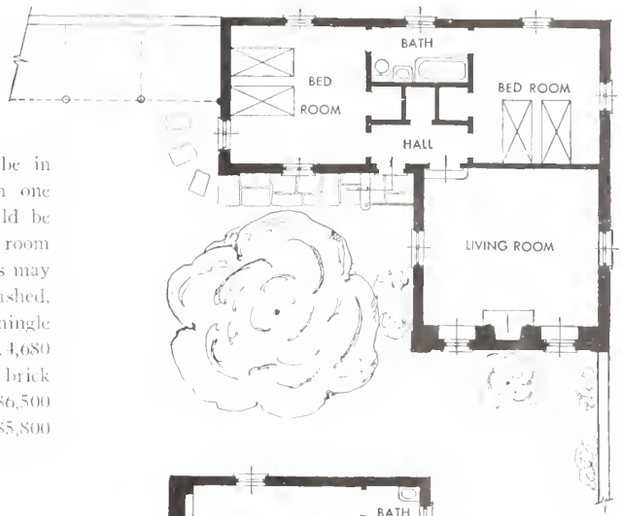
If the guest house is small enough, electric radiators and open fireplaces may be sufficient. In some cases a caretaker could live in it out of season.

Instead of building the guest house after the main house, you may want to build it first and live in it while the main house is being built.

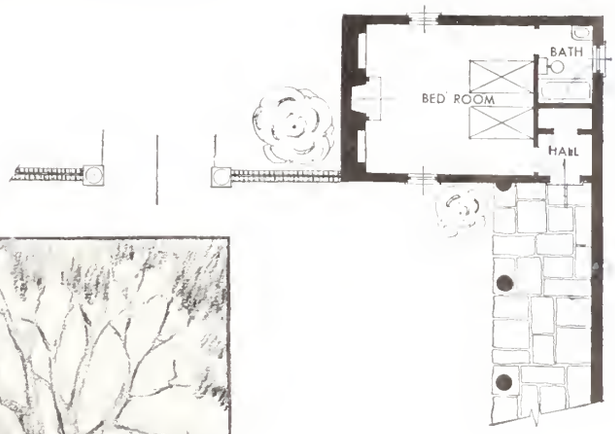
In any case, if your property is large enough, leave space for it so that you can plan your garden accordingly.

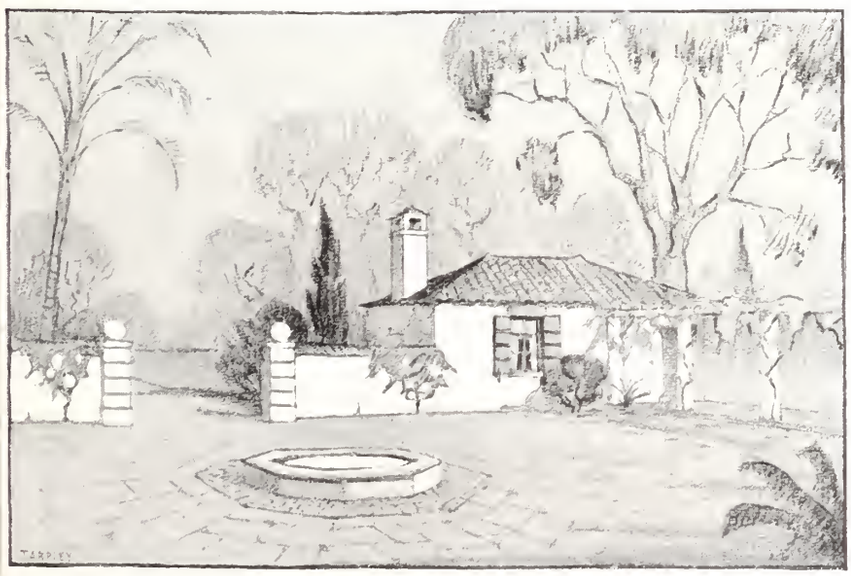
The style of guest house can be as varied as the ingenuity of the owner. On one Connecticut farm a building that had long served for chickens to roost in was cleaned up and furnished—and there the guests now roost. On another a barn was converted into a combination play room and guest house. The hay floor was for dancing and parties. At the rear, stairs led to a balcony around the back and two sides on which were bunks. This is an excellent idea for parents who never know how many guests their children are going to bring home. (*Continued on page* 57)





SHOULD the main house be in the French style, then in one corner of the garden could be built this attractive three room guest cottage. Its materials may be brick veneer, whitewashed, or stucco. The roof is shingle tile or slate. Contents is 14,680 cubic feet. Surfaced in brick veneer it would cost about $6,500 and in stucco approximately $5,800





FOR a Mediterranean type of house this little guest cottage would be fitting. It is reached through an arbor. Merely a double bedroom and bath, it might serve also for a caretaker or a chauffeur. For occasional winter use the open fire could be augmented by an electric stove. Using stucco over metal lath would be the cheapest construction. Its contents is 3,570 cubic feet, which in stucco over concrete blocks would cost about $1,850 and whitewashed brick about $2,000



Drix Duryea





French for feminine grace

DISTINCTLY feminine character is given to the bedroom of Mrs. Lewis Neilson at St. Davids, Pa., by French furnishings against a gold medallioned French blue wall paper. Woodwork is French blue. Curtains are peach batiste over Venetian blinds. The mantel is white with detail in gold. Gilt lighting fixtures. Furniture: white and gold day-bed, pink and blue cover; walnut end-tables with lamps in white and gold; slipper chair, blue grounded chintz; walnut commode, gilt mirror; walnut desk; dressing table in peach chintz with blue dots. Mrs. Elizabeth Peacock, decorator

What's new in building and equipment

These recent developments will interest home owners and builders · By Gayne T. K. Norton

LIGHTING FIXTURES THAT VENTILATE. Ceiling fixtures have recently been developed that provide for adequate artificial illumination, active circulation of the air and cleansing of the room atmosphere from obnoxious odors and smoke fumes. A fan is located below the lighting fixture, while a unit for the generation of ozone is set against the ceiling.

The cool air below the fixture, rather than the hot ceiling air, is set in motion, as the fan, capable of providing air circulation over an area of 300 square feet, propels 5134 cubic feet of air every minute. Refreshing movement is continuous, first to the walls, then down to the floor, back to the center of the room and around up again to the fan blade.

Since ozone is heavier than ordinary air, it drops down from the lower part of the generator at the ceiling, to be picked up by the fan and propelled to all parts of the room. It attacks accumulated impurities and is said to render the air in the room as fresh and sweet as that of the open countryside.

A central location for the fixture is recommended by the manufacturers, Edwin F. Guth Co. Thereby proper dissemination of light and even distribution of the air about the room is obtained, bringing comfort with elimination of the drafts that cause colds. Units are built to conform to specifications of the National Board of Fire Underwriters.

Recessed lighting, with reflectors built into walls and low ceilings and source of light concealed, is another method of room lighting offered by the same company. The equipment provides illumination in a simple, practical and efficient manner. Recesses are lined with corrugated iron reflectors to which three coats of enamel have been fused. Reflector shields which conceal the lamp bulbs are easily removable for relamping and cleaning.

STAINLESS STEEL KITCHEN SINK. Built of a metal reputed to be harder than ordinary steel, a kitchen sink, the Hydrostat, has been announced whose rounded corners and seamless design leave no crevices or joints to collect moisture or dirt. Fruit juices and other acids cannot affect the stainless steel, we are told, nor will the metal rust, scratch or wear thin. Undersides of surfaces are treated with a deadening compound to prevent metallic sound, while resiliency of the metal is said to soften impacts sufficiently to reduce the hazard of breakage when dishes are accidentally dropped.

An eight-inch basin, with removable strainer stopper to catch waste, forms a serviceable dish pan. Drainboards, surrounded by a splash proof rim, have fine corrugations upon which topheavy glassware may safely be set. A full length ledge extending behind drainboards and basin supplies convenient space for tumbler, soap and the necessary kitchen tools. Wall surfaces are protected against splashing by an eight-inch back.

All fittings rest upon the ledge and are chromium plated. Lever handles for hot and cold water flank the gracefully curved, swinging spout faucet that may readily be pushed out of the way to leave nothing overhanging the working space. A supplementary spray nozzle, connected with a 54-inch flexible hose that disappears into the shelf when it is not in use, makes the rinsing spray available over all parts of the fixture.

Four standard models of the sink are made available by The Bossert Corporation, four, five, six and seven feet long, respectively. In the four-foot model, the drainboard may be on either the right or left of the basin; the other three styles have drainboards on both sides. The fixture will conveniently build into any combination of stock kitchen cabinets, it is light in weight and attractively priced.

MURAL PERSON-WEIGHER. A person-weighing scale just announced has been designed as a built-in feature for the bathroom. Only two parts of this mural scale are visible, the platform and the dial housing.

The platform, measuring 12¼ by 16 inches, is flush with the floor. The housing over the indicator, available in round or square design, is flush with the wall and contains a spun aluminum weight chart with large, easily read figures. Back of the dial housing, in the wall, is a double-pendulum weighing mechanism, operating on the gravity principle. This mechanism, fully protected against moisture, is springless; its accuracy is unaffected by any condition. The center of the dial is four feet, nine and a half inches above the platform.

As no space within the room is taken up, the entire assembly is adaptable to almost any bathroom layout. The platform, being flush with the floor, gives wide latitude in the location of the scale, as any nearby door can swing fully open over it without interference. All mechanism is easily accessible without removing wall or floor. A hydraulic device relieves the mechanism of shock transmitted from the platform. This mural scale is made and installed by the Toledo Scale Company.

HOUSE INSULATION. A loose fill insulation of a granulated mineral is now available and may be placed in exterior walls and in ceilings above sleeping rooms in new and old houses. At an expenditure of about $100, it is claimed, the typical five-room house may be adequately protected against loss of heat in winter months and entrance of summer torridity.

The insulation consists of flakes of a micaceous material, which are very porous, light in weight and of high insulating value. The granules are screened clean of dust during manufacture and will not muss and dirty the house, either at the time applied or at any later period. No deterioration takes place after installation.

The material is fireproof, and forms a fire stop when placed in walls and ceilings. It is said to be free-running and absolutely sterile, so that it will not harbor vermin of any kind. The fill will in no way contribute to or encourage dry rot in the wood framing members of the house, we are told by the manufacturers, Geo. B. Smith Chemical Works, Inc. Should the insulation become wet it dries out quickly, and will not rot, disintegrate, nor remain permanently affected by moisture.

TUB HANGER. In new bathrooms, or in those being reconditioned, the tub may be hung from the walls upon a new type metal hanger. This will prevent an ugly crack from appearing above the tub at its juncture with the tile wall. The hangers are bolted to the wall studding at the proper height to provide support under the rim of the fixture. Since they are fastened to the same wall uprights to which lath for tile or plaster surfaces are nailed, they prevent any settling of the tub should floor beams shrink.

The hangers are low in cost and easy of installation. Each hanger will support a weight of more than 750 pounds we are told by the (*Continued on page* 54)



Martinus Andersen

THREE different picnic dishes can be stowed away in the three-part container of the large thermos, left. Lewis & Conger. Ice-cube thermos, center. Abercrombie & Fitch. Smart calfskin case, right, holds quart thermos—two cups under the screw-cap—and tin sandwich box. From Saks-Fifth Ave.

Putting pleasure into picnics

(CONTINUED FROM PAGE 27)

brought directly from the brewery's refrigerator. Although there had been a great deal of hardy conversation about riding back, when the time came we stepped meekly into the cars, only too delighted that our wise hostess had ordered grooms to lead the horses home.

RECIPES

The following recipes are for two people unless otherwise noted.

TOMATO JUICE COCKTAIL

Boil four large, or six small, ripe tomatoes, for five or six minutes. Press through a funnel sieve so fine that it is like a cloth. Put the juice on ice until it is to be used. Then add:

½ small teaspoonful of salt
A pinch of pepper
⅛ small teaspoonful of Worcestershire
½ of the juice of one lime (if impossible to get limes, lemon juice may be used)
Shake until ice cold

COLD PIGEON

Clean the pigeons well and wash in Tarragon vinegar. Season with salt and pepper. Place in casserole with several large peeled onions and stalks of celery. Top with a tight-fitting lid and cook in a moderately hot oven for 45 minutes. If the oven is very hot, a teacup of broth may be added to prevent the pigeons sticking to the casserole. But it is much better for them to cook in the vapor of the vegetables. Put on ice until time to serve.

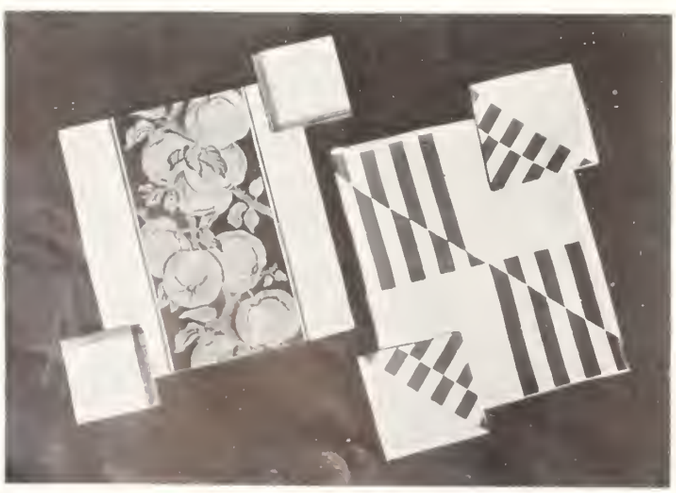
STUFFED EGGS

Boil eggs until hard. Leave them in ice water for some minutes before peeling. Slit the white just enough to take out the yolk without damaging the white. For two yolks:

1 teaspoonful of English mustard
Salt and pepper to taste
Add thick cream until yolk becomes a thick paste
Add one strip of crisp fried bacon, chopped fine
One drop of onion juice

Stuff the whites with this mixture and put the eggs on ice.

(*Continued on page* 61)



WHITE linen-crash cloth, left, has fruit-scattered center panel in green, gold, red or blue. B. Altman. An all-over pattern of bright red stripes on a white ground makes the cloth at the right the life of any picnic party. From Mosse

What's new in building and equipment

(CONTINUED FROM PAGE 51)

manufacturers, the Kohler Co. Three hangers are recommended for a corner type tub and four for a recess tub.

DOUBLE BRICK UNIT. Permanent masonry construction at no greater cost than first class frame construction is said to be made possible with the use of a kiln burned, hollow brick unit of special size and design recently developed. The hard burned clay product offers the insulation and fireproof advantages of hollow tile, it has the external appearance of face brick, and it effects savings in labor, in time and in the amount of mortar required for laying up the wall, we are told.

The vertical face of the unit that is visible on the finished wall is the same in size as the exposed edge of a standard brick, approximately two by eight inches. The third dimension is another eight inches, so that each of these special units extends through the entire thickness of an eight-inch masonry wall. Interior of the hollow unit, divided into vertical air cells, creates dead air spaces in the center of the wall, which improve insulation, drain away rain water and help internal ventilation.

Horizontal mortar joints should not extend unbroken through the entire wall thickness we are told by the manufacturers of the unit, the Metropolitan Paving Brick Co. A space unfilled with mortar in the center of the wall will create a gap across which rain water will not be able to pass. Each of these units may be laid up in the wall as quickly as a single brick, and there is said to be a saving of fifty percent in the amount of mortar required.

FLUSH VALVE. Quiet operation, with elimination of the annoyance of water hammer is claimed for the balanced design of a self-lubricating flush valve for water closet bowls recently developed. Valve action is said to be positive under a wide variation in water pressure. The duration of flushing action is easily adjustable without dis-assembling the parts.

The one-half or three-quarter inch diameter water supply pipe of the average residence cannot supply water in a sufficient volume to properly flush a bowl. To make this installation available for many old houses, a 30 gallon tank may be installed at any convenient place in the building, with a one-inch supply line extending therefrom to the valve.

A lubricant chamber packed at the factory maintains a thin film of oil on cylinder walls of the valve. This also keeps cup leathers soft and pliable, assuring smooth operation for many years. Heavy weight is said to contribute to long life. The valve has been made available by the Scovil Manufacturing Co. in exposed and concealed types; operation is by either lever handle or a push button.

GARAGE DOOR HARDWARE. Both new and old garage doors of stock size may be swung up overhead and out of the way when equipped with rugged hardware just announced, wherein simplicity of installation and easy operation of the doors are essential features. A slight pull from the outside or push from within and the extra heavy, heat treated and oil tempered coil springs, one on either side, swing the door up overhead, where it will rest upon steel tracks.

When modernizing a pair of old doors, heavy steel bridge-truss braces are fastened along the top and bottom to hold the two parts together and keep them from getting out of true. A long steel strip screwed along the outside of the joint where the two doors meet makes it weathertight at that point. Heavy steel plates which extend along the sides as part of the hardware make the garage weathertight.

Proper balance of the doors is effected by a machine bolt fitted into the end of the spring, which may be turned up or down to increase or decrease tension. Ball bearing trolley wheels insure easy, smooth rolling on the track. The equipment is manufactured by the Stanley Works.

GLASS BLACKBOARD. Blackboards of glass have recently been developed which may appropriately be built into the side wall of a child's room, the game room, or other room in the house. The board is said to present an unfading black surface that cannot wear glossy smooth. Its velvety finish is free from imperfections and any desired fineness of velvety texture may be obtained.

Black plate glass with a suspended abrasive uniformly dispersed through it while it is in molten state is the standard process of the manufacturers, the New York Silicate Book Slate Co. The black color is said to be permanent, never requiring treatment to bring back the black luster.

HUMIDITY DETECTOR. That film of moisture, the presence of which upon the window pane indicates a higher percentage of humidity in the house than is healthful, is now being put to use to automatically maintain proper atmospheric conditions. A beam of light directed through the glass pane upon a photo-electric tube, when obstructed by the presence of moisture, causes the sensitive cell to pass along an impulse to a pliotron tube, which in turn actuates a relay, stopping the humidifier equipment. A north window free from the sun's rays should be chosen for the installation.

Mirrors reflect the light through the glass of the window four times, thereby adding to the sensitiveness of the equipment. When moisture clears from the glass, the motor in the humidifier is again started. Placing of this robot on the window sill obviates the necessity of turning the humidifier on and off. It is a product of the B. F. Sturtevant Co.

CONDITIONED AIR GENERATOR. Air conditioning equipment recently announced is available in two types, one re-circulating the basement air, the other for the circulation of air from outdoors. Humidification of the heated air is automatic and requires no attention. Three or four complete air changes are assured every hour by a continuous flow of warm, clean, hu-

(*Continued on page* 56)



"A week ago I had dandruff so badly . . . . NOW NOT A TRACE"



"After a bad cold, which kept me in bed nearly three weeks, I began to have trouble with my hair and scalp. My scalp felt itchy. Every time I combed my hair quite a little of it fell out. And I developed a very trying case of dandruff.

"I had never been bothered this way before and naturally was quite alarmed. I tried several expensive treatments, with very little success, and then my husband suggested that I try Listerine. I was pretty skeptical but I decided to do as he suggested. I used it four times.

"You can imagine my delight at the end of a week to find that there wasn't a trace of dandruff and that my scalp no longer itched and burned. I have told other women about it, and they say they too have found it wonderful in keeping the scalp and hair clean and healthy."

This statement is typical of those contained in letters from thousands of people all over the country.

If you are troubled with loose dandruff, give Listerine a trial. We do not claim that it is infallible but in most mild cases it gets quick results. Even severe cases have yielded to it.

Listerine attacks surface infection, removes and dissolves scaly crusts, soothes inflammation and cleans both scalp and hair.

Send for our FREE BOOKLET OF ETIQUETTE—tells what to wear, say, and do at social affairs. Address, Dept. H.G.7, Lambert Pharmacal Co., St. Louis, Mo.

LISTERINE *relieves itching and burning scalp*

He is also first in the moulds of his potters

(CONTINUED FROM PAGE 21)

these pieces Washington appears far from fierce or vengeful, but wears a rather sheepish or apologetic expression, and looks more like a juvenile French Father of his Country than like a forceful Virginian. However, on some of the transfer-printed plates, plaques and platters produced in France, the portraits are of good resemblance.

Due to the fact that the pottery industry in America was still in its infancy during the first quarter of the 19th Century, it was not until some twenty-five years or more after his death that the first American-made portrait of Washington was produced in pottery. Furthermore, neither the potter nor the precise date of its manufacture have yet been definitely identified, although the best opinion points to Thomas Haig, of the Jersey City Potteries, as the maker, and the date as somewhere between 1820 and 1840.

The piece in question is a Rockingham-ware pitcher, 11 inches high, decorated in relief with a full figure of Washington as a Master Mason, wearing his regalia, and in the act of presiding over his lodge. Washington was Master of the Lodge at Alexandria, Va., from 1783 to 1785. This pitcher is now in the collection at the Washington Masonic shrine at Tappan, N. Y. In the Pennsylvania Museum at Philadelphia, there is a Hemphill pitcher with a portrait bust of Washington, but this is of later date.

At about the time of the Civil War, and for several years thereafter, there was a popular demand for A. B. C. plates, so-called because the rims were decorated with raised letters of the alphabet. In the center of the plate was a transfer-printed design. Some of these plates showed a portrait of Washington. Other plates portraying Washington were made for the Centennial Exposition of 1876.

In 1892 J. S. W. Starkey, a potter of East Liverpool, Ohio, modeled an excellent portrait-jug of Washington, deriving his inspiration from the portrait appearing on the two-cent stamp of that period. It appears in two varieties, one entirely of white glazed clay, the other with the hat colored black and the name WASHINGTON inscribed in gold across the front. Specimens of this piece may still occasionally be found in antique shops.

In 1896 porcelain jugs, of the toby type, modeled as the standing figure of George Washington were modeled by W. W. Gallimore for the Lenox Potteries at Trenton, N. J.

Small busts of Washington in bisque porcelain are also occasionally to be found, but no records exist of their origin, although they are certainly of American make. As there are some three hundred hotels in the United States bearing Washington's name, a great quantity of hotel crockery exists with more or less dignified and recognizable portraits, but no enthusiast has yet gathered these into a collection. Most such pieces would have but little value, but, on the other hand, some of these portrait wares will some day be highly cherished and sought for. The Onondaga Potteries, of Syracuse, for instance, have produced a very handsome set of plates for a hotel in Florida, decorated with a copy of one of Stuart's portraits. A great variety of plates portraying Washington and events of his life are being produced this year in honor of the Bicentennial. Few have any artistic merit, yet in a hundred years they will, no doubt, be in demand by collectors.

The equestrian statuette of Washington, shown on page 20, was recently presented to the President by the Austrian Government. It was modeled by Albin Doebrich, and produced in the Wiener Porzellan Fabrik at Augarten. It is an exquisite specimen of porcelain statuary, and that there is no facial resemblance whatever to Washington is perhaps ceramically inconsequential. It is a fine physiognomical study of a young Viennese disguised in a wig and costume of Colonial days. We are told that the sculptor examined photographs of all the famous paintings of Washington and allowed each to contribute some feature to his own conception of idealistic portraiture. While this plan offers no very valuable contribution to historical accuracy, it may at least represent the triumph of art over nature—of what might have been over what was.

What makes good furniture good?

(CONTINUED FROM PAGE 29)

by carefully joined muntins costs many times as much as a single pane of glass with jig-sawed lattice work to imitate muntins. The latter construction is a sign of inferior furniture.

(9) The great cabinet-makers of the past have always used veneers. These were inlaid and protected by solid wood around them or by beads on the drawer fronts. Beautiful graining is obtained in crotch veneers. They should not be used on exposed surfaces. All the great examples of furniture from the Queen Anne Period through the classical revival of the 18th Century show veneers.

(10) Built up laminated panels and tops are stronger than solid wood. This method of construction is one contribution modern methods have made that is an improvement over the past. It costs more but is far more durable.

(11) True Windsor chairs were joined with long tenons on the ends of the chair legs which come clear through the seat and are wedged from the top. Do not buy Windsor chairs that lack this feature. It is a sure sign of cheap construction if the posts do not come clear through the seats. The bow of the chair back also should come through the seat and be wedged from the bottom. Three to five spindles in the chair back should come through the bow and be wedged from the top. Any other construction is an imitation and absolutely will not last.

Volumes could be written on the subject of good furniture construction. The above are only a few salient points, the knowledge of which will aid the purchaser in judging the merits of modern furniture, and help her when she makes a selection.

What's new in building and equipment

(CONTINUED FROM PAGE 54)

midified air, propelled by a ventilating fan.

The type that is designed to recirculate basement air includes an efficient spray washer to remove all impurities and deliver clean and fresh air to the heating chambers of the furnace. Such washing might prove impracticable with the type supplying outside air, since in zero weather the spray would be frozen. The air from outdoors is required to pass through a fiber filter sheet, which may be readily removed and replaced when its efficiency is gone.

Gas is economically burned in both types of the equipment. Patented zigzag water tubes, affording extensive heating surfaces, combined with long fire travel, enable a maximum amount of the heat units in the fuel to be converted into effective heat. Waste products of combustion pass into the chimney flue at the lowest temperature to which they may safely be reduced.

A wall thermostat regulates the gas flame to maintain desired temperature in all rooms, while a safety pilot will shut off the gas supply in any emergency. The equipment is a product of the Kelsey Heating Co.

ASPHALT SHINGLE. Greatest roofing protection where the wear is heaviest is provided in a strip shingle with an asphalt base just made available, with extra thick butts and sealed edges. The coating of asphalt and layer of mineral granules by which edges are sealed is an improvement that not only prolongs the life of the roofing, but likewise enhances the beauty of the distinctive colors.

Various pleasing ensembles of softly shaded and pleasing color contrasts are offered. Deep shadow lines, produced by rounded edges and thick butts, add to the general effect. The Flintkote Co. is the manufacturer.

TEMPERATURE CONTROL. A new method for the automatic control of heating, cooling and humidifying systems has just been announced. Wall thermostats in every room regulate the delivery of heat or ventilation by their control over small motors designed to open and close steam valves or to operate air dampers.

The relay system, developed by the Barber-Colman Co., provides a flexible and sensitive means of adjusting heating, cooling and humidifying plant operation to room requirements. It may be used to control gas or oil burners, automatic stokers, furnace damper regulators and the valves on mains bringing steam from central heating plants.

Each radiator valve of a direct radiation heating system is equipped with a small electric motor, contained within a cylindrical metal housing. Every time the room temperature falls below the degree at which the wall thermostat is set, the motor is actuated to automatically open the radiator valve. If not already in operation, the oil or gas burner in the central heating boiler will at once start up, and will continue to function as long as any one of the valves remain open.

When room temperatures are once again comfortable the thermostat signals to the motorized valve and it closes off the radiator. When all radiator valves are closed, the burner in the heating boiler will stop.

VERTICAL GRAB BAR. A long, rigid grab bar for vertical installation in walls over recess and corner tubs is a very practical recent offering of the Standard Sanitary Mfg. Co. The bar is placed within reach of the person in the tub whether he is standing or sitting. It is covered over with a rubber sheath to preclude any chance that hand, if wet, might slip.

News-reel of country lamps

(CONTINUED FROM PAGE 34)

of cool green ivy leaves, and the white parchment shade has a border of Ivy leaves. This firm also features washable shades of white piqué oilcloth edged with green piping.

The vivid green of malachite inspired a new lamp which the Empire Exchange made recently for a white room. The base, a graceful wooden urn, was painted the greens of malachite; on this was a brilliant green tinsel paper shade. And for a white and green bedroom I found a simple and delightfully cool-looking shade at Altman's of white parchment threaded at the top with bright green ribbon ending in a flat bow.

THE LIGHTS OF TODAY: Modernism is at its best in lighting devices and lamps. At the new firm of Margaret Kay and Sylvia Van Rensselaer are excellent specimens of modern designs in lamps and furniture. If you are tired of fussiness, of period designs, of color, here is a lamp solution—a slender clear glass column bordered with chromium rods on a bakelite and chromium base cut out to resemble a monogram, and a simple shade of cool white lumarith bound in silver. Equally distinctive is a copper and chromium torchère for indirect lighting. The slender chromium standard on copper base supports an inverted copper bowl which rested on discs of spun metal ½ inch apart, two of copper with a chromium one between, these spaced discs giving an unusual effect of lightness and grace.

At Rena Rosenthal's, that Mecca of the modernists—there is a new lamp designed by Walter Von Nessen consisting of a flat disc of plate glass bound in chromium resting on a chromium base. The wiring is entirely concealed in the chromium rim and on this was a perfectly plain white parchment shade.

Another interesting light that cleverly combines the old with the new is a lyre-shaped lamp that can be used as a wall bracket, table lamp or pedestal lamp. The frame of the lyre is white with gilded base and gold star decoration. Forming the strings are four thin glass rods through which the light glows from a bulb concealed in the base. This charming design comes from Russel Wright.

THE PACKARD LIGHT-EIGHT



. . . of a Distinguished family—



THESE are days of unusual motor car values. If you are in need of a new automobile *now* is the time to buy it. And if you are considering a car in the $1500 to $2000 class, now by all means is the time to *see* and *drive* the new Packard Light Eight—to *compare* it with the best motor car value that you have ever known. ¶ The new Packard Light Eight is the scion of a distinguished family—truly "Packard" in appearance, personality and prestige and, in addition, youthfully smart and graceful in its own right. With its 128-inch wheelbase you will find it big and roomy—with its eight-in-line, 110 horsepower motor, brilliantly responsive in acceleration and speed. And you will find, too, that it embodies Packard's latest engineering advances—Silent Synchro-mesh Transmission, *quiet in all three speeds;* simple, *safe* Finger Control Free-Wheeling; and the pioneer system of Ride Control—just as do the larger, heavier and more costly Packard cars. ¶ Here is a car that offers for the first time the luxury and distinction of Packard transportation at factory prices lower than $2000—and with shatter-proof glass throughout, six-ply tires and front and rear bumpers included. Your Packard dealer will gladly accept your present car at its full worth—and the remaining payments will be surprisingly small. Why *not* enjoy *luxurious* transportation?

PACKARD

ASK THE MAN WHO OWNS ONE

COLOR DOES THE TRICK



Blue walls, cream curtains, a colorful chintz, a dark green marble floor and Italian furniture are used in this sun room of Mrs. Howard Whitney, Glen Cove, L. I. Odom & Rushmore, decorators

Color! The success or failure of a room depends on it! The costliest furniture may be ruined by the wrong color of upholstery for its period . . . or the wrong color of carpet or curtains. The simplest little made-over-barn country house may attain high distinction through color alone. In no department of decoration does the amateur need more guidance.

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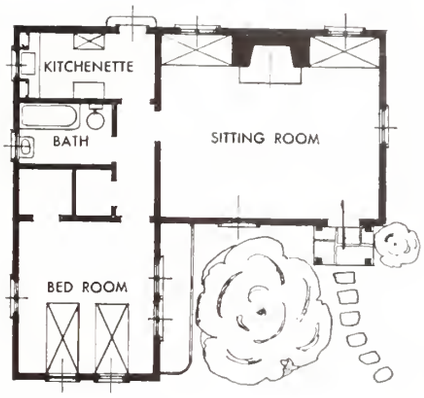
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A GUEST house in the Swedish peasant style could be made of logs or cypress siding. Plans call for a complete equipment of sitting room, double bedroom, bath and kitchenette. In fact it is a complete little summer home to be built for about $3500

The guest house emancipates

(CONTINUED FROM PAGE 49)

There are also on the market any umber of ready-built houses that are asy to erect and not too staggering or the pocketbook. They come in good rchitectural styles, are permanent and an be easily fitted into the landscape cheme. Many can be enlarged later.

We are suggesting here four types of uest houses designed to match the rchitecture of four types of main ouses. These are Colonial, Spanish, talian and a rustic type based on wedish peasant architecture.

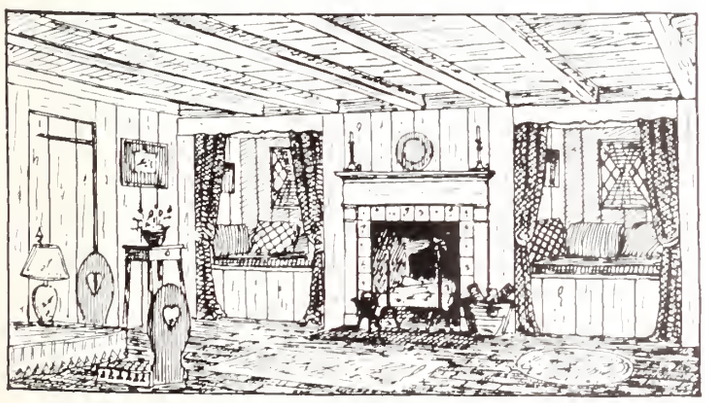
The Colonial type is designed to be inked to the house by a sunroom and o form with the main house two sides f an enclosed garden, the other two eing fenced. It has two bedrooms, a ath, a buffet and adequate small losets. If built of shingle with a shiplap face back of the porch, it would ost about 35 cents a cubic foot. If lone in brick veneer whitewashed and vith a shingled roof, the cost would un somewhat higher.

At the top of page 49 is suggested a French type with an L-plan that has two bedrooms, a bath and a living room. In brick veneer whitewashed, with a shingle tile or slate roof, the cost would average 45 cents a cubic foot. Stucco walls would bring it down to about 40 cents.

The Mediterranean or Italian type presented on the same page is set in a corner of the wall and reached from the main house by a pergola. Stucco on concrete blocks with a Spanish tile roof would set the cost of this at about 52 cents a cubic foot; whitewashed brick with the same roof 55 cents.

For the Swedish cottage would be used either logs, log siding or cypress clapboards. Living room walls would be covered with pine boards. Cost would average 40 cents a cubic foot.

Costs mentioned in this article are for erection in the suburban area about New York City, which is probably the highest-cost area in the country. Costs vary as much in some cases as 30% between sections. Any local builder will be glad to give the cubic foot cost for various types of construction.



TO carry out the Swedish atmosphere, panel the living room in pine. Bookshelves go in the deep window reveals at the head and foot of the built-in beds. Peasant furnishings should be used

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FOR GENTLEFOLK, MADE WITH *DILIGENT CARE* FROM RAREST, FINE TOBACCOS



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generously packed & turned in oval shape for greater coolness & longer burning.



A convenient box of 10 (with *amber* tips to protect the lips) for 10 pennies.

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Build your personality into your home

(CONTINUED FROM PAGE 41)

to the all-day reader or student the unwavering light rays, free from the annoyance of flickering sunbeams. The window toward the west will permit a setting sun to cast its cheery rays into the room, as a reminder that a time for relaxation has come.

The elevator apartment house should not be considered the only convenient home for the invalid or the aged family member who is unable to rise from a wheel chair. Such an existence, with its almost certain exclusion from any patch of colorful garden, will be a disappointment to many. Not a few people, while they could hardly be termed invalids, have been admonished by their physician to refrain from walking upstairs. Entirely free to move about on the level, they face a hazard in ascending to an upper floor.

A house may be designed to suit the convenience of this type of family member. In the very small home, a private room with bath on the ground floor will satisfy usual demands. With lively interest in all family doings, the invalid may participate in social functions as actively as the spriest child.

Unless the house has all rooms on one level, such an arrangement cannot bring with it complete peace of mind. Allowing an invalid to sleep on the ground floor while the other members of the household are in an upper story, is not the best idea. Any house planned for the true convenience of the invalid should provide a mechanical means for vertical transportation, in other words, an elevator. An aged person or invalid, particularly if an intimate member of the family, will enter upon many social affairs with greater enthusiasm than any of the younger people. Yet they usually lack the endurance to maintain concentration upon games or other activities for prolonged periods. Rather than subject such a person to unnecessary fatigue, provide a means of their retiring without disturbance to the others. Thus the wheel chair may be rolled to the door of the elevator shaft, and rapid ascent made to the quiet and peace of an upper floor room.

INVALID ELEVATOR

The invalid elevator renders the house plan so flexible that it will be entirely feasible to build upon a sloping site which dictates the advisability of setting rooms of the same story at slightly varying levels.

This is assumed in the second plan, showing a house built on a southern hillside. While the ground is but a step below the floor level at the front of the house, in the rear, because of the sloping terrain, a lower story stands entirely above grade.

For a moderate difference in level between rooms, a ramp might offer opportunity for quick descent. In the house plan illustrated, such a ramp is suggested leading down from hall to living room. The invalid may participate in a meal with other members of the family and the easy descent to the living room will encourage a sociable hour in the early evening. For an outdoor place in early dusk, there is the open porch. A recreation room on the floor below may be as readily reached by means of the elevator.

A predominant urge, leading many families to forsake apartment living for a home of their own, is the inherent craving for a maximum amount of sunlight and air—a problem almost impossible of solution in the apartment house. Some people may be satisfied, when they select a house, or develop its plan in coöperation with their architect, to provide a sun porch. In too many instances this is a detriment rather than an asset, placing reliance upon the necessity for engaging in work about the ground, to get people out into the open.

For those who would take fullest advantage of the sun and fresh air, the first condition to be settled in developing a plan is the orientation of the house. In the third plan on page 41 the plot faces to the west, and is a normal suburban property, not overcommodious in frontage.

FOR MAXIMUM SUN

The house is placed to take fullest advantage of the sun's rays through every hour of the day. The early rising sun lights breakfast preparations in the kitchen, and offers cheery good morning to those about the breakfast table. By mid-day, which marks the cessation of kitchen activity, the sun will be offering its balm to loungers on porch or terrace, while still giving brilliant illumination to any family meal. Later in the afternoon the sun will be at the front, blazing into the living room through the many-sided bay window.

Architects have long preached the Continental custom of turning the back of the house toward the street, and building around the garden, but many owners desire living rooms overlooking grassy lawns which stretch back from the street. Into such a lawn extends the large bay window of the living room, to admit a maximum of light rays, the benefit of which will be increased if health glass is used.

To still further increase the advantage of out-door living, a house of this type may provide upon the second floor that much maligned facility, the sleeping porch. Where this is carefully and sympathetically incorporated in the design, and not tacked on as though it were an afterthought, such an out-door room has many opportunities for improving health.

To the musician, a studio stands as the one important room in a home. The size of such a room will not alone be dictated by the need for space to place and manipulate instruments, and to seat musicians, in the case of a small orchestra, but also to permit the accommodation of guests at informal concerts. If the house plan is arranged, as in the lower plan on page 41 so that the living room can be utilized for the seating of an audience, the music room need not be exceptionally large.

Since the same steady north light desired by the artist will prove beneficial to the rendition of musical compositions, a high window opening in this direction will be desirable. The musician will always appreciate a means of reaching or leaving the room at will, entirely without regard to other

(*Continued on page* 61)

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Color notes for spring gardens

(CONTINUED FROM PAGE 15)

double Arabis and purple Pansies. Halley against low, dark evergreens like the dwarf Japanese Yew.

Yellow Tulips: Acushla with purple Violas and Forget-me-nots. Hebe with early white *Iris florentina,* Bleeding-heart and Anchusa. Capri with Purple Aubrietia and white Columbine. Arethusa with Forget-me-nots or pink English Daisies. Walter T. Ware with purple Iris, Forget-me-nots or *Scilla campanulata.*

Narcissi: Emperor, Empress, Lucifer and Sir Watkin naturalized among Lilacs and Bush Honeysuckles. Any of the Poeticus type with a background of pink Flowering Quince (*Cydonia japonica*). Elvira (Tazetta hybrid) with early Darwin Tulips or *Tulipa clusiana.* Any of the Yellow Trumpet or white Poeticus types with Bleeding-heart.

Hyacinths: City of Haarlem with blue Polemonium or purple Aubrietia. Queen of the Blues with Arabis and Forget-me-nots. Roman types combined with Narcissi and Violets.

Crocuses: Various colors so planted as to come up through carpets of *Sedum acre,* Thyme or *Sedum alba.* Drift plantings of Enchantress and Dream, Silberi and Tommasinianus, Susianus and Grand Yellow, King of the Whites and Imperati. Tilly Koenen and Mme. Mina under Forsythia. Remembrance, Grand Yellow and *purpurea grandiflora. Crocus tommasinianus* and Winter Aconite. Grand Yellow and *Chionodoxa luciliae.*

Other bulbs: *Scilla sibirica* planted freely under Forsythias, *Magnolia stellata* or Cydonia. *Scilla nutans* and *S. campanulata* naturalized under Beech trees. Chionodoxas beneath Spice-bushes, Flowering Almond, early Spireas, Forsythias, Magnolias or Cydonias. Muscari Heavenly Blue along with these same shrubs. *Trillium grandiflorum* with a background of Bleedingheart.

$500 does the budget cottage bedroom

(CONTINUED FROM PAGE 33)

tinted inside with a soft pink wash.

With our allowance nearly expended we came to the matter of curtains. Something inexpensive yet effective, so as not to neutralize what we had thus far gained. White muslin hung in deep folds and draped in one continuous line across both windows and intervening wall space worked out excellently. Very full six-inch shirred ruffles gave additional elegance.

The following list gives a complete summary of furniture and decoration in the Budget House bedroom and the prices paid;

Box springs and mattresses on legs (Two sets)	$62.50
Bedspreads of deep cream sateen, scalloped skirt bound in olive green sateen (2)	15.00
Head board made double size, covered in deep cream sateen and tufted with olive green tufts. Bases of box springs also covered and tufted the same as headboard	24.50
Chairs. Lower part square boxes covered in box pleated white sateen with one side a panel to slide—interior to be used as shoe cabinet. Pads covered in white leatherette and tufted with white buttons (2)	26.80
Dressing table fastened to wall with brackets. Draped in white muslin with shirred dotted Swiss over skirt, top covered in same material and glass top	26.13
Dressing table lamps (2)	8.72
Dressing table stool	13.00
Mirrors over commodes with side glass covering prints (2)	21.20
Bookcases, end-tables finished in natural wood waxed	12.50
Pair muslin curtains with six-inch shirred ruffles	16.56
Commodes, finished in natural wood with decorations in olive green (2)	75.00
Flat wooden bowls for flowers (2)	1.80
Reflector lamps for commodes (2)	12.70
Flower prints (54)	13.50
Green felt for floor covering (14 yds.)	15.68
Lamps and shades (2)	22.50
Feet molding for prints (96 feet)	14.40
Wire plant stand	37.50
Dressing table mirror	22.50
Glass for over prints	12.50
Chintz upholstered armchair	45.00
	$499.99

A famous illustrator chooses Colonial

(CONTINUED FROM PAGE 42)

living room, a medley of soft undertones fused to the semblance of an old Gobelin tapestry, are others, among them examples of Howard Pyle, Amiel Fisher and D. C. Gruger.

Not only did architect and client work together in more than usual harmony but the decorator joined in to make a triumvirate, completely in accord. The decorator is of the firm belief that books and Nature are the two vital influences in life. And though books had preceded her kind ministrations, she has brought into the color scheme the soft nuances of Nature and the free atmosphere of the out-of-doors. They are to be noted in the gentle green of the tufted Scottish rug and in the mellow harmonies of old hooked rugs. As well, too, in the mellifluous soft red, relieved by crisp touches of green, orange and yellow of the French Provincial chintz hangings at the windows.

If Autumn seems to reign in the coloring of the living room, the sun room is the very embodiment of spring. Walls and woodwork are painted the youthful green of the first Apple leaves. A seductive wood valance that forms a cornice board for the window draperies and continues about the room as an ornamental frieze is decorated with Spring flowers and Fall fruits, and the same gentle colors are repeated in textiles and floor rugs.

Lighted on three sides by pleasant casements, the room is literally drenched with sunshine. It dapples the waxed stone-paved floor with splashes of pure gold and illumines the maple and fruitwoods of the Early American and Provincial pieces with the warmth of clear amber. Another Colonial fireplace, framed by delicate hand carved, fluted pilasters upholding a shelf with molded edges, provides added cheer on cool days. And to lend a bit of creature comfort an amusing old cobbler's bench is placed before the open fire, holding nuts and cigarettes in tills that once carried wooden pegs. The room is the tonic note of this happy home.

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Build your personality into your home

(CONTINUED FROM PAGE 58)

social gatherings of the family. The door to a terrace offers this.

Keeping in mind the hours of interminable practice which ever stand as the penalty for perfection in musical rendition, and out of regard for the comfort and peace of others in the household, this room should be completely shut off from other parts of the house. In the plan two pairs of doors separate music room from living room.

A pipe organ will very frequently claim place in this house. The console will be installed in the music room, to satisfy the convenience of the musician intent upon personal interpretation of some beloved composition. The speaking parts of the organ may be located in the basement or attic. These are: the blower to bring air to the pipes, the wind chest which serves as a reservoir to stabilize the pressure, and the pipes themselves seated over it, which are made to speak as the air, released by depression of keys on the console, passes through them.

For those frequent intervals when the musician may plead to be excused, or may be absent from the house, the automatic electrical reproduction, which has been so thoroughly perfected, will make possible enjoyment of organ music by all family members and friends. This automatic reproduction is not marred by mechanical tone, for volume of sound in organ music is regulated by other means than pressure on the keys.

Tonal openings into the living room will serve average needs, while in the upper hall an echo organ may be placed to bring music from distant parts of the house. The music may at times be released into the unoccupied living room, and allowed to float to the ear from a distance, softened and subdued by this indirect rendition.

These four problems have been analyzed as is the custom of the architect whenever his coöperation has been requested. With a program definitely formulated, the governing factors recognized and proper provision made to satisfy them all, the home plan will be logical, and the resulting edifice expressive of the family individuality.

Putting pleasure into picnics

(CONTINUED FROM PAGE 54)

ALLIGATOR PEAR SANDWICHES

Make a salad dressing of oil, vinegar, Worcestershire sauce, salt and pepper, French mustard and a dash of Cayenne. Add one teaspoonful of lime juice (or lemon) and a few drops of onion juice. Scoop the meat out of the alligator pear skin and make into a butter. Add the above dressing, very slowly, being careful not to make the mixture too thin to spread. Spread generously on buttered squares of bread and top with another slice of buttered bread. Cut off the crusts.

DATE AND NUT SANDWICHES

1 cup of pecans and English walnuts mixed
1 cup of date meat

Pass the nuts and the dates through a fine meat grinder and mix with mayonnaise until the mixture is easy to spread. Place between buttered slices of nut bread.

BRUNSWICK STEW

For eight.

1 large hen (4 or 5 lbs.)
1 lb. of calf's liver
1 can of corn
1 can of tomatoes. Fresh vegetables are, of course, preferable.
1 lb. of butter
½ onion
½ cup of Port wine (although not as good, the non-alcoholic may be used)
Cayenne, salt to taste
1 tablespoon Worcestershire

Boil the chicken until the meat separates from the bones. Cut into large slices and replace the meat in the water in which it was cooked. Add the vegetables, seasoning and cooked calf's liver and cook down to a thick mixture, using a heavy, uncovered aluminum vessel. Cook slowly (it will require about two hours) often stirring, but turning over only the bottom element to keep from scorching. Bread crumbs (no crusts) may be added if the mixture needs thickening.

POTATO SALAD

2 large potatoes cubed and cooked with three large onions, by steaming. Place the cooked cubes on ice for one hour before proceeding with the salad
1 large, firm cucumber, using only the center. Dice it
1 stalk of celery. Use only the heart
4 slices of bacon fried until crisp and chopped
2 chopped hard boiled eggs
¼ green pepper
1 small onion. Several drops of onion juice are preferable

Mix well and add a mayonnaise or the following dressing.

1 raw egg
¼ teacup of olive oil
⅛ teacup of lemon juice
½ teaspoonful of salt
½ teaspoonful of liquid mustard
Pinch of Cayenne
¼ cup of whipped cream

Place the yolk in an ice cold bowl, add two tablespoons of oil, set the bowl in ice water and beat for half a minute with the egg beater. Add more oil and whip, throw in salt and whip. The mixture will thicken at once and look like soft butter. Slowly add a spoonful of lemon juice and then one of oil, continuing this until all the oil and lemon juice as well as the mustard and Cayenne have been mixed in and the dressing has grown very thick. Add the whipped cream. Mix with the salad and allow to stand on the ice for several hours so that the seasoning will thoroughly penetrate the potatoes.

GUACAMOLE

2 large alligator pears
1 large ripe tomato
1 small onion
1 small green chili (if impossible to obtain, a pepper may be used)
Salt and pepper to taste
A few drops of lime juice or vinegar

Chop the ingredients very fine and mix well.

BEVERAGE.

SANGRIA

For one person.

The juice of 1½ large limes
1 wine glass of red wine (vin ordinaire)
1 wine glass of natural water
1 wine glass of siphon water
Grenadine to taste
Ice

For thermos bottles, ice well before pouring in.

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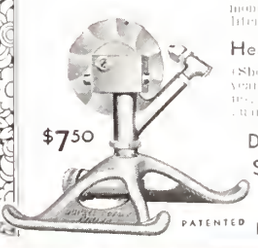
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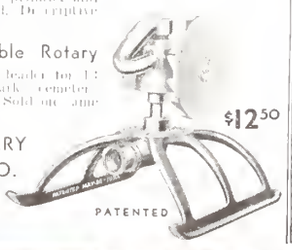


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F. B. M.

DOMESTIC SILVER OF GREAT BRITAIN AND IRELAND. By Edward Wenham. New York: Oxford University Press.

THE subject of the Domestic Silver of Great Britain and Ireland which Mr. Wenham has taken for his book is a happy one for Americans, for the general public here knows very little of British silver except that produced in England itself. We often hear of English silver and but rarely, except among collectors, of that from other parts of the British Isles; so that the addition of Scottish and Irish Silver in this book vastly increases its interest.

The book begins with the ancient origin of British silver, but sensibly recognizing the practical impossibility of obtaining examples of primitive workmanship, and the extreme rarity of pieces antedating the 17th Century, takes us almost immediately into a comprehensive history of silverware from the Restoration period downward.

We are given a brief history of the silversmith's art first by periods: "Anglo-Saxon and Gothic," "From the Renaissance to the Enforced High Standard," "The Georgian Period," "The Victorian Period and After," and finally by articles, beginning with the spoon.

Chapter VI is devoted to "The Silversmiths of Scotland;" Chapter VII, "The Silversmiths of Ireland;" Chapter VIII, "Marks on English Silver." Chapter IX, "Sheffield Plate," which is included as explained in the Preface: "to show how the styles of the Georgian silver plate were repeated by the platers at Sheffield, Birmingham, and elsewhere after the discovery of the fused metal process; also to touch upon the several points of interest in connexion with Sheffield plate, regarding which so many misconceptions continue to exist." Chapter X is an interesting account of the "Methods of Forging Old Silver Marks."

Chapter XI. "Recent Auction Prices," gives the name of the article, date of its manufacture, and the price obtained for it at auction abroad, in pounds, shillings and pence, and the price per oz. in shillings and pence; the latter given of course for better comparison between like objects of different weights. This list is most informative to collectors as giving a sort of scale of recent prices obtaining at foreign auctions for articles of the different periods.

While it may not be germaine to the subject, it is interesting to us, as Americans, to know that our own Early American silver is in greater demand here and brings better prices than the foreign pieces, even though the simpler workmanship of our early craftsmen often fails to equal the beauty of the more experienced British designer and workman. Sentiment is, of course, the principal contributing cause of this, aided by the greater scarcity of American output.

There is a list of "Works of Reference" and an Index followed by 95 plates containing illustrations of beautiful pieces. The book is brief, consisting of but 147 pages of text before the auction prices are reached. It is very informative, however, and the whole work is attractively presented and convincing.

G. G. G.



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Reader Questions and Our Answers

Q. Do you recommend only those schools which advertise in your magazine?

A. The answer is, most decidedly, no. It is the purpose of House & Garden's School Bureau to give you impartial information on whatever type of school you may be interested in. It sometimes happens that the very school which would seem ideal for the reader's needs is not an advertiser. In that case we do not hesitate to recommend that school. Our advertisers understand this. Other things being equal we naturally give the preference to our advertisers, but our first objective is to help the reader work out his or her problem.

Q. Do you give advice of a vocational nature to students who are rather at loose ends after their high school work?

A. No, we prefer to leave such a diagnosis as they should have to specialists in the field who are qualified as vocational counselors. However, after the counselor's work is done, we are quite willing to step into the picture and suggest specific schools teaching the subject which is to comprise the student's vocation.

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A. In comparing two schools in different parts of the country you must take into consideration many other factors besides geography. Your first reaction may be that the less expensive school is low in academic standards. This may or may not be true. [illegible] remember that this apparently "cheaper" institution is probably paying less for its property and buildings. The faculty, too, may require lower salaries. There may be great differences in the athletic and other accessory equipment of the two schools. In general, we should never eliminate any school either because its tuition seems too high, or too low; until we know something of the factors mentioned above. If you will study the literature of the two schools you had in mind, you will probably find that these features account for the otherwise unexplainable difference in tuitions.

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■ A delightful and unusual way to dispose of a corsage of Gardenias is suggested by these two cylinders of smoky brown glass. These flowers, whose stems are usually far too short to stand upright in a vase, may be dropped into these graceful containers to float upon an inch or two of water. Measuring four and six inches tall, these vases cost $2.25 and $6, respectively. Imported from Holland. Rena Rosenthal, 520 Madison Ave., New York.





■ The American Eagle has flapped his wings on many a decorative gewgaw since the beginning of this year of grace and the Washington Bi-Centennial, but nowhere has he been more effective than on this pewter desk set which would be perfect in an Early American library. Blotter pad, $9; small blotter, $5.25; calendar, $4. Paper knife, stamp box and pen tray may be had to match. J. Laura Steinhardt, 7 West 81st Street, New York.

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■ Gossip has it that colored aluminum, newest arrival in smart metal circles, will be tremendously popular. The refreshment set, left, combines pitcher and servers of silver-aluminum with black aluminum tray in striking modern design. Color, impregnated in metal, will not wear off. $4.50 the set. Carol Stupell, Hotel Barclay, 49th St. & Lexington Ave., N. Y. Six glasses, black and silver decoration, $6.25. Alice Marks, 19 E. 52nd St., N. Y.

■ Flower pictures on the walls outwit the weather man and keep Spring all the year through. At the right are shown two of a collection of original 18th Century flower water colors, the work of Ehret, a celebrated botanical painter. Each about 15¼ by 21 inches and in perfect condition. No two alike. When several are ordered together harmonious subjects will be selected. $10 each. Kay & Van Rensselaer, 115 E. 60th St., New York.



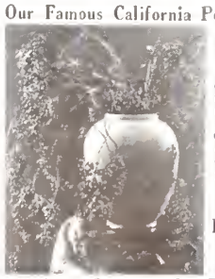
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When English dog owners collectively at an exhibition give such strong and ardent approval to a particular breed, they do so because the dog is quite exceptional, and unmistakably possesses all the good qualities of dogs in general. England knows her dogs and when it is realized that ten thousand Labradors have been registered in England, this breed of dogs must have outstanding qualities.

The Labrador Retriever has been recognized by the American Kennel Club for some time. It is included in that group of dogs known as Sporting Dogs, whose instincts for hunting and retrieving game are the result of centuries of careful breeding to strengthen and intensify all the qualities of intelligence, steady temperament, poise and keenness

(*Continued on page 7*)



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READER QUESTIONS AND OUR ANSWERS

(CONTINUED FROM PAGE 6)

of scent. They are docile, gentle, loyal, loving and affectionate. Besides their hunting ability they make most desirable companions and pets and all-around family dogs. They have true sporting instincts. In a general way this describes the Labrador Retriever.

The Labrador is 99% dependable. There is no roughness to the dog's makeup, and it could be around all day without making its presence obnoxious. It is one of those dogs that naturally do the right thing at the right time. One's first impression of the Labrador is, "Here is a dog that has common sense to a greater degree than is usual in dogs."

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Everything about this dog suggests poise and character. The Labrador is a strongly built, short-coupled, very active dog. The coat should be close, short, dense and free from feather. The skull should be wide, with plenty of brain room. The eyes should be of medium size, expressing great intelligence and good temper, and can be brown, yellow or black. The ears should hang moderately close to the head, rather far back, should be set low, and not be large and heavy. The neck is long and powerful. The ribs should be well sprung, indicating great breathing capacity. The legs are straight from the shoulder to the ground, and the feet are of the kind that support and carry a long and well-built, symmetrical body. The tail is a distinct feature of the Labrador; it should be carried gaily and should not curl too far over the back. The color is generally black, but other colors are permissible.

• *Is an overshot jaw in a Pekingese a serious drawback?*

Mr. C. B. A.

• The extent to which the upper teeth extend over the lower jaw determines how much of a fault it is. The teeth ought to be level. The lower jaw should be strong and prominent, and not hidden. It is a greater defect in a dog to have an overhung jaw than to have an undershot jaw.

• *Do you see any objection to a dog eating an apple once in a while?* *Mr. D. P.*

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(*Continued on page* 8)

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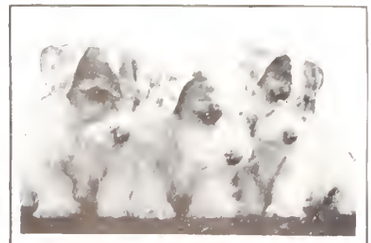
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(CONTINUED FROM PAGE 7)

• *About two weeks ago we purchased a Sealyham Terrier which we hoped would turn out to be a good watch dog, but which has not developed in that respect as we expected. What would you say concerning this?* *Mr. J. T. S.*

• Give your dog time. In all probability, he is not stupid, but the newness of the surroundings has not enabled him to settle himself and act as he probably will with the passing of time. Encourage him in every way, if he uses his voice and shows excitement and fuss when there is a knock at the door. The solution of this problem, as with many others concerning dogs, is in your hands. Incidentally, a good book on the general subject of dogs is recommended.

• *Can you suggest anything that will rectify flesh-colored patches on the nose of a puppy?*
Mrs. B. D.

• The fact that your dog is still a puppy gives you the one chance that you can turn the nose black by the use of a tonic containing iron, for which you should consult a veterinarian specializing in small animal practice.

• *Is it unusual for puppies to be born with a patch of white hair on the chest?* *Mr. M. M. S.*

• No, it is not. In most cases the white patch will disappear with the casting of the puppy coat. The presence of a few white hairs is not considered detrimental.



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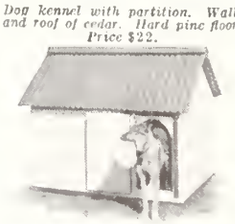
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BEDROOM *like an* OVEN?





YOUR HOUSE CAN BE COOL *in Summer* EASY TO HEAT *in Winter*

—thanks to an astonishing discovery

WHY SWELTER IN A "HOTHOUSE"? *Here's a method that actually lowers bedroom temperature 8 to 15 degrees in summer—reduces winter fuel costs 20 to 35 per cent!*

HOPELESS to think of sleep. You toss between hot sheets—suffocated. If only you could spend the night out-of-doors!

But—*why* is it cooler outdoors? Why is your house, your bedroom especially, so stiflingly uncomfortable on summer nights?

* * *

You know how unbearable the attic of a house gets in hot weather. That's because all day long the roof and the space directly beneath it are absorbing the sweltering heat.

Now in most houses this stored-up heat easily penetrates through upstairs ceilings. And that's why at night, just when you're so in need of refreshing sleep, your bedrooms are unendurable.

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Always this has been one of the biggest problems of building. A really *adequate* method of home insulation has been sought by builders for many years.

Now, for the first time, such a method is available—discovered by Johns-Manville after 70 years of leadership in the industrial insulation field.

J-M Experts Solve the Problem!

The discovery is as simple as it is revolutionary. All the spaces between the joists or cross beams which separate the attic from the rest of your house are completely filled with a permanent fluffy "wool"—*made from melted rock!* This rock wool is "blown" into place with a unique J-M pneumatic process. The whole operation can be performed—without dirt or disturbance—in 8 to 24 working hours.

Just think of it—a layer of rock wool, *4 to 6 inches thick*, above your bedrooms! Stored-up attic heat shut out. Winter warmth kept in. Actually, summer room temperature may be reduced from 8 to 15 degrees by this method—*winter fuel costs cut from 20 to 35 per cent.*

Johns-Manville Home Insulation acts as fireproofing, too. And it's vermin-proof. Mt. Vernon and other great national shrines are protected in this way.

Thousands of homes, old and new, have been made more comfortable by this method. Why not send for the booklet today?

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For maximum comfort and fuel savings, J-M Insulation should also be installed in house *walls*. Most houses have hollow walls. This hollow space transmits heat in summer—draws off warmth in winter. J-M "rock wool" insulation, blown into walls as well as attic floor, thickly insulates your whole house.

"During the summer months, the second floor of my house was almost unbearable. The results of Johns-Manville home insulation were beyond my expectation. The second floor during the hottest weather was comfortable."
L. A. Pierce, St. Louis, Mo.

"During the hot days of last summer, it was from 18° to 20° cooler inside the house than outside in the shade."
John C. Mundt, Sioux Falls, S. D.

"We found that in summer months, our home, which is a one-story bungalow, was from 8° to 10° cooler than our neighbor's house of the same type."
Paul Jones, Marion, Ind.

"I had opportunities to match up my heating bills with others using different types of insulation. The others were 25% to 30% higher."
F. Winquist, Elmhurst, Ill.

UGI-8

Johns-Manville

Home Insulation

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I am interested in learning more about J-M Home Insulation. Please send me your free booklet, "Now You Can Blow Year 'Round Comfort Into Your Home."

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THE BULLETIN BOARD

Soups for gourmets. Life has not been quite the same since we tasted these two soups. They raised dining to an ecstasy.

The first is a concoction of Swedish origin and worthy of a king. Take two cans of consomme. Chop up an onion and an apple. Boil them in the consomme until they are softened beyond recognition. Then strain them off. To this delectable liquor add a small jar of cream and a generous dash of currie powder. The savors are so blended in this soup as to defy detection.

The second came from Algiers. Roast shelled peanuts in an oven until they are deep brown and crisp. Then pulverize them. Stir this paste into a consomme stock until the consistency is that of pea soup. For the final filip, add cream. With either of these soups, any meal is a success.

Marital hint. Lest you wish you had never married him, refrain from speaking—though ever so kindly—to a husband when he is in the midst of pruning a Climbing Rose. An hour among the thorns gives even the meekest man a thirst for blood. It boils his wrath up near the surface. It invariably sets him in a murderous mood. The canny wife, finding him in this disposition, will set a long, cool drink nearby and go away quietly.

Wetting sports. The Baroque period, that obese flowering of the Renaissance, saw the introduction of water tricks into gardens. No estate was worthy the name unless it had some fountain that spattered the on-looker or a seat that sprayed amiable ladies to their consternation. These were called "wetting sports." So far we have seen no indication of their revival in modern gardens. Perhaps the wetting sports of our time will be restricted to the mischief of small boys flicking around the garden hose.

Ancient nudism. It is all very modern to claim that sun bathing is a product of our own era, yet the ancient poets were always having their lady loves dance diaphanously across the mead and maidens go out at dawn (we suspect in their night-gowns) to gather fresh dew for a cosmetic. The modern school of nudist poetry not yet having risen, permit us to quote these two lines of intimate loveliness written by Michael Drayton in the 16th Century:

"A world to see, yet how he joyed to heare
The dainty grasse make musicke with her feete."

Playing safe. The proverbial cat on the glass-strewn fence is a reckless valiant compared with manufacturers today. They are suffering from an excess of caution and conservatism. Either they are busy watching what the other fellow is doing, or they are satisfied with adding only a few fresh items to their lines. We will soon need new creative designs.

Blankets and sheets. Our scouts, who learn things by asking questions, have been delving into the problem of sheets and blankets. For example, they find that in the popular-priced blankets, blue, rose and green run neck and neck as the most-chosen colors, with orchid and gold trailing close behind. In quality blankets, however, green leads, with rose, orchid, blue, gold, peach, tan, rust and mahogany following in that order. And it may make life more tolerable for restless sleepers to learn that there is an increasing demand for longer sheets.

RUNNING WATER

By running water let me rest,
By some rebellious fountain
That cleaves a crag where eagles nest
And billows down a mountain,
Or leaves a canyon's rugged walls
For pleasant woods, or doubles
Around a ridge in laughing falls,
All rainbow-spray and bubbles.

Soft mosses clothe the living rock
Where running water gushes
To running water bluebirds flock
With tanagers and thrushes
As visions flock where lightly flows
The mountains' wayward daughter,
For poems are revealed to those
Who rest by running water.

—Arthur Guiterman

Persistent Persians. Tides of taste may flow and ebb but still the Persian patterns for rugs continue to hold their place. Our scouts report that the purchasing public, with a canny way of sticking to good old friends, is still buying Persian designs. At the same time there is a slight flutter in the direction of plaid effects and small checks which seem to make themselves very much at home beneath French Provincial and Early American pieces.

The passion for baskets. Perhaps the only person who looks with a jaundiced eye on baskets is the customs inspector. Scarcely a boat comes into any port of the world but pours out its passengers carrying some sort of baskets. With very few exceptions mankind has a weakness for them. Their making was among the first arts of primitive people and, through the course of the centuries, they have often risen to the sublime degree of a fine art. Each race and country and section has expressed its taste in the making of its baskets. By their baskets you may know them: the peasants of Jamaica, the bamboo weavers of China and Japan, the back-country folk of America. One of these days some sufficiently informed person will write a panegyric on them—for which we shall be devoutly thankful, as it will save our doing it.

Bed table book. Add to your list of charming styles those books you find on guest room bedside tables. There was a time when a pious generation considered it necessary to fill the mind with quieting religious sentiments before blowing out the candle. To their guests they offered Richard Baxter's *The Saint's Everlasting Rest*, Keble's *Christian Year* or *The Imitation of Christ*—and in one old house we once actually found a copy of William Law's *Serious Call To A Devout and Holy Life*.

Nowadays the literary sleeping potion is of quite a different sort. D. H. Lawrence, Aldous Huxley, unrhymed verse and hair-raising mystery stories are more in the tempo of the time.

The pious books of the prior generation were calculated to make you think of your own sins and follies before you went to sleep. The bedside books of today make you think of other people's sins and follies. It is obvious that considering the weaknesses of other people is more conducive to sleep than mulling over our own. Consequently the dust gathers on Thomas à Kempis and Baxter and Keble. There are times, however, when we hanker for a paragraph of the *Imitation* and a hymn from *The Christian Year*.

Glass hedges. The Germans, who are immensely clever in devising such ideas, are using large sheets of opaque glass between sections of their gardens instead of green hedges. They are held in iron frames fastened to posts. Thus no part of the garden is robbed of sunlight and yet destructive winds are successfully repelled.

Ranks and dignities. The speed with which new seedling Irises are offered by American breeders may seem bewildering to the layman for with equal speed so many of them are forgotten. So many retain their dignities for so short a time and then retire to the ranks of the general good average. In making a garden you can begin with the newest leaders and keep up that pace (which will be quite expensive) or stick to the ranks. In the Iris world the ranks are fast becoming of a high order indeed.

The decorators' institute. During the short scope of this past year the American Institute of Interior Decorators has accomplished many laudable purposes. It came into being and set up the machinery for its work. It established a code of ethics equitable to all whom it concerns. It gathered into association a nation-wide membership that has qualified through the sound principles of education, experience and financial responsibility. By these accomplishments it has created a respect for the profession and given its individual members surer standing among those who pursue the creation of the fine arts.

Houses. It has been estimated that something like 45,000 houses will be built this year. From thirty-six to thirty-eight per cent of this construction will take place, it is said, in the Middle Atlantic States and with fully half of it in the metropolitan New York area. The curve in home building seems to be rising in Kansas and dropping in Massachusetts. Of course, compared with the peak years of construction, these figures are not highly encouraging. We merely set them down to prove that building is still alive.

Flowers for cities. The habit of adopting and growing one flower, tree or shrub is becoming a commonplace of civic endeavor. Portland and its Roses, Rochester and its Lilacs, Charleston and its Azaleas, Atlanta and its Peach Blossoms are all examples of horticultural lure that cities have adopted. And now a wag has suggested that Reno adopt 'Love-Lies-Bleeding.'



The "EverHot" automatic gas water heater, manufactured by the EverHot Heater Company, Detroit, Michigan, is equipped with an all-welded tank of Everdur Metal which combines the corrosion-resistance of Copper with the strength of steel. Small cross-sectional view shows the details of construction which include several exclusive features.

"EverHot" Gas Water Heater, made by EverHot Heater Company

Only *Rust-proof* storage tanks provide *clean hot water* indefinitely

Leading manufacturers offer water heaters with rustless tanks at new low prices

ANY *new* water heater will at first give satisfactory service. Regardless of the kind of metal used for the tank, it will deliver clean hot water for a time. But only a *rust-proof* storage tank will provide a plentiful supply of *clear, clean hot water indefinitely.*

Since hot water hastens the formation of rust, it is certain that a tank that rusts will sooner or later have to be replaced. In the meantime you must put up with rusty water—always a nuisance . . . And don't overlook the fact that letting the water "run clear" wastes fuel.

So why take chances . . . why invite annoyance and expense with a rustable tank . . . especially when *rust-proof* tanks today cost so little more? Here is an opportunity to make a wise investment in durable equipment that repays its cost in upkeep savings. Whether you buy a storage water heater or a range boiler, make sure the tank is made of Copper or EVERDUR (hardened and strengthened Copper).

Everdur . . . Anaconda Copper, alloyed with silicon and manganese . . . combines the rustlessness of Copper with the strength of steel. And the ease with which it is welded makes Everdur, produced solely by Anaconda, the ideal metal for volume production of rust-proof tanks of the welded type.

You may obtain further information on rustless automatic heaters from your gas or electric company, plumbing contractor, or by writing to The American Brass Company, General Offices: Waterbury, Conn. In Canada, Anaconda American Brass Limited, New Toronto, Ontario.

ANACONDA
from mine to consumer

Tanks of ANACONDA METAL

Contents for August, 1932

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RICHARDSON WRIGHT, EDITOR • ROBERT STELL LEMMON, MANAGING EDITOR
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Anton Bruehl's appreciation of the realistic and dramatic in picture has made him one of the outstanding photographers of today. His ability to achieve these qualities in his work has led him into a new field—color photography—much of which appears in House & Garden



Designer of Fostoria glass and Director of the Bureau of Design for the American Radiator & Standard Sanitary Corp., George Sakier has done much to further the progress of design in decoration. The glass bathroom shown this month is one of his latest developments



Louis Bouché, noted painter and Assistant Director of the New York School of Interior Decoration, was among the first to recognize the Victorian era in art, many of his delightful murals portraying this period. A recent achievement, in another manner, appears on page 14

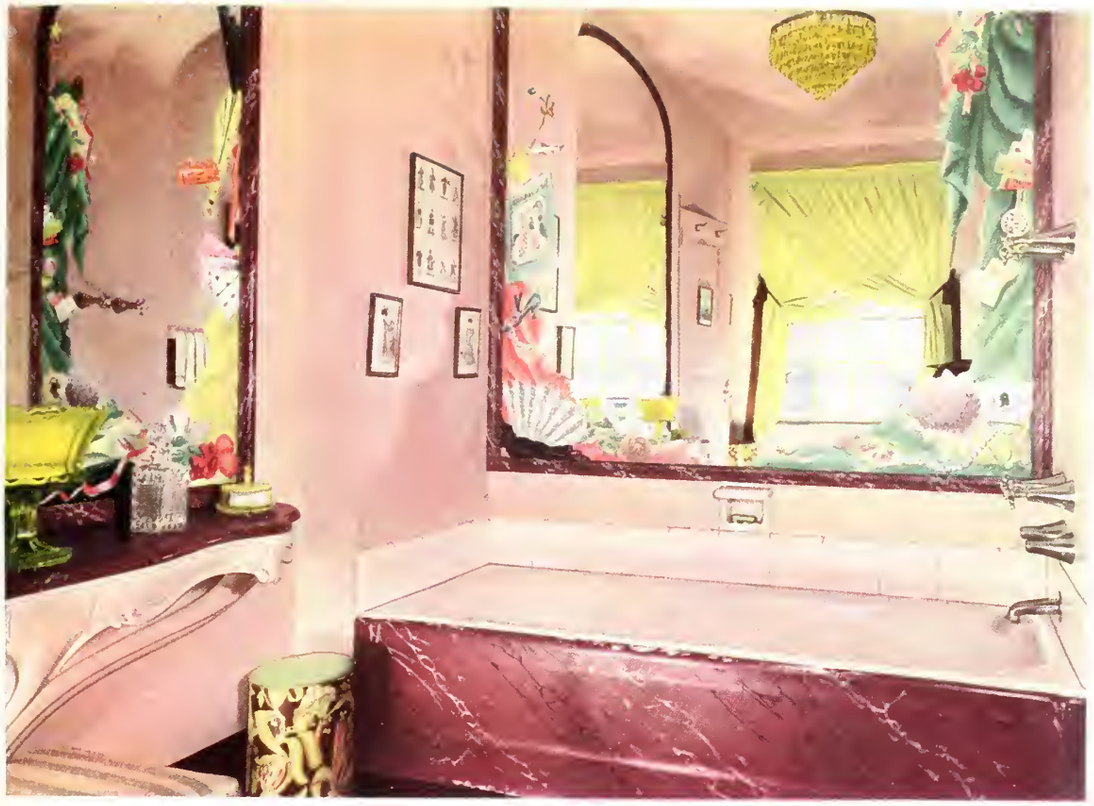
WHO IS WHO IN HOUSE & GARDEN



BRUEHL BOURGES PHOTO—CONDÉ NAST PROCESS

Mediterranean color in a modern bath

ALTHOUGH inspired by the Italian Renaissance, these wall decorations of the azure Mediterranean seen through flowered arches are modern in feeling and treatment. Louis Bouché was the artist. The bath is in the New York residence of Mrs. Robert A. Lovett



SENTIMENTAL motifs from a Victorian memory book—gloves, pressed flowers, valentines, a fan—come to life in this mirrored bath painted by James Reynolds in the mood and colors of today. Color scheme is also modern. The New York home of Mrs. Richard B. W. Hall. Diane Tate & Marian Hall, decorators

THE GOLDFISH ON THE BATHROOM WALL

By Richardson Wright

THIS is the story of a mistaken idea. The idea was that the same source which starts a movement might have a reasonable expectation of being able to stop it, or, at least, to put on the brakes. No notion could be more unfounded.

Some years ago House & Garden published an article by Will Beebe, who had just returned from one of his famous deep-sea diving expeditions, and who wrote about the unbelievably beautiful color combinations he found in the fish and in the shells and corals that live on the floor of the ocean. He hinted that these colors might be applied to the decoration of rooms.

Since there is a distant association between bathing in the lesser waters of a bathtub and the greater waters of the sea, House & Garden took up this merry idea and suggested that bathroom walls might be decorated with murals or wall paper showing these colorful undersea ideas. Almost immediately the suggestion was tried. Manufacturers made wall paper and artists started painting feverishly. Goldfish on bathroom walls became first a smart innovation, then filtered down to the dull mediocrity of a commonplace. Baseboards in a hundred thousand bathrooms were strewn with images of shells and coral. Fish darted hither and yon up a hundred thousand walls. One ingenious decorator became so enamored of the fish motif that he covered the entire four walls of a bathroom with a gigantic whale, and the bather in the tub sat in exactly the same anatomical position as Jonah.

Fun is fun and enough is enough. We began tiring of the goldfish on the bathroom wall. We even made so bold as to stand up publicly and say so. Thereupon the deluge descended. Newspapers wrote editorials pro and con the sybaritic bathroom. Some were tired of goldfish too. Others cried for bigger and better goldfish. One called for "more Turkish bathrooms, more elegantly Louis XV bathrooms, fabulous combinations of gold and chromium and crystal, smoking fixtures, bookshelves for the literate bather, pastel shadings and soft lights, interiors to satisfy those who 'esteem the mental and almost spiritual significance of beginning the day in beauty.'"

The final blow fell when the National Association of Master Plumbers, in convention assembled, took up the cudgels for the goldfish and all that the goldfish on the bathroom wall symbolize. Apparently it was this society which found "almost spiritual significance" in them.

Mind you, this entire undersea bathroom movement grew from a faint association of ideas. Just such an association, many generations ago caused people to think that "eating" pictures should adorn the walls of dining rooms, and an entire school of Flemish painters arose to cover canvases with the outpouring of the vegetable, game, fish and meat markets of their time. This association persisted down through the Victorian era, as the chromos of things to eat which hung on our grandfather's dining room walls can well attest.

Taken as a whole, the modern house is one of the highest forms of civilization mankind has attained. The kitchen we have made a highly mechanized food laboratory. The bedroom, whether it be decorated in the furbelowed style of Louis XV or the stern puritanism of the Modernist, is equipped with the essentials for sleeping—a comfortable bed, a light near it under which to read and windows to let in sunlight and air. In most homes there are actually books in the room the owner designated as the library. We have also witnessed the rejuvenation of the old front



Klein



Drix Duryea

BLUE walls with painted gray and white border, blue curtains, and green, white and yellow rubber floor is the scheme of the smart bathroom shown at the top of the page. McMillen, Inc., decorators

MODERN wall paper in beige and three tones of orange forms the background of this bathroom with pale green fixtures. A built-in scale is a new and practical feature. Elsie Sloan Farley was decorator



Paul Lemare

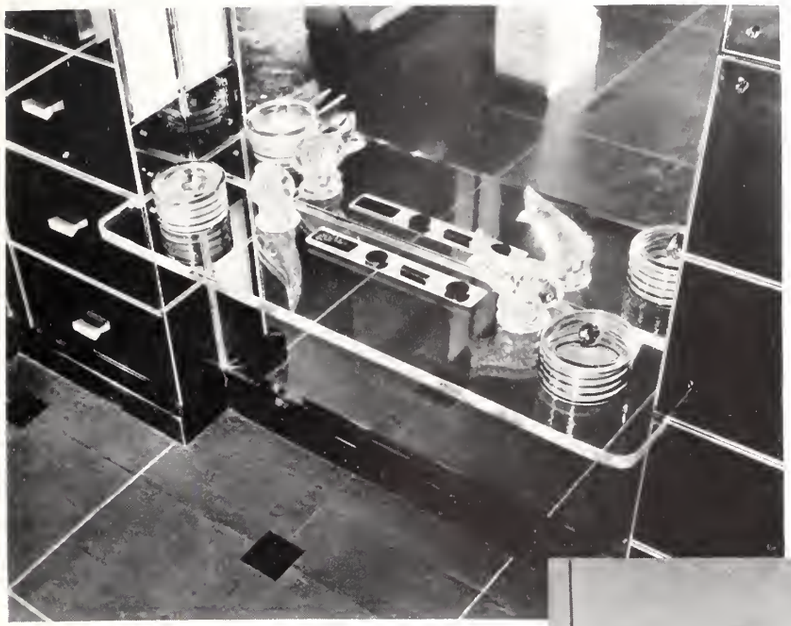
DECORATIVE features of this bathroom in Paris are a glittering chandelier of mirror and silver balls, enclosed lavatory and embroidered mousseline curtains. Nancy McClelland, decorator

parlor into a living room in which people really live. All of these rooms have been refined by the esthetic touch of interior decoration.

It was natural that, in the course of this evolution of the well decorated house, the bathroom should lose its icy and sanitary whiteness and begin to take on the sybaritic luxury of a Roman bath. But are they so luxurious? For a matter of fact, our bathrooms today if found in the home of say, Pliny or Sallust or any of the elegants of the great Roman times, would cause those worthies to pale with chagrin. We have still a long distance to go before we attain all the exquisite refinements of Caracalla's bath or of Vergil's with its separate swimming pools for hot, tepid and cold water. Our solitary jar of bathroom salts, be it ever so elaborate, is a meagre luxury compared with the unguent room of a Roman gentleman's bath, which provided him with a differently scented bathing oil for every day and mood. We may boast of hot and cold running water, but where are our warm rooms and our chill rooms? How many households maintain a masseur as they do a cook?

No, we have only heard the faintest hint of the infinite refinements of bathing that the well equipped Roman household enjoyed. We are the veriest tyros in the "mental and almost spiritual significance of beginning the day in beauty."

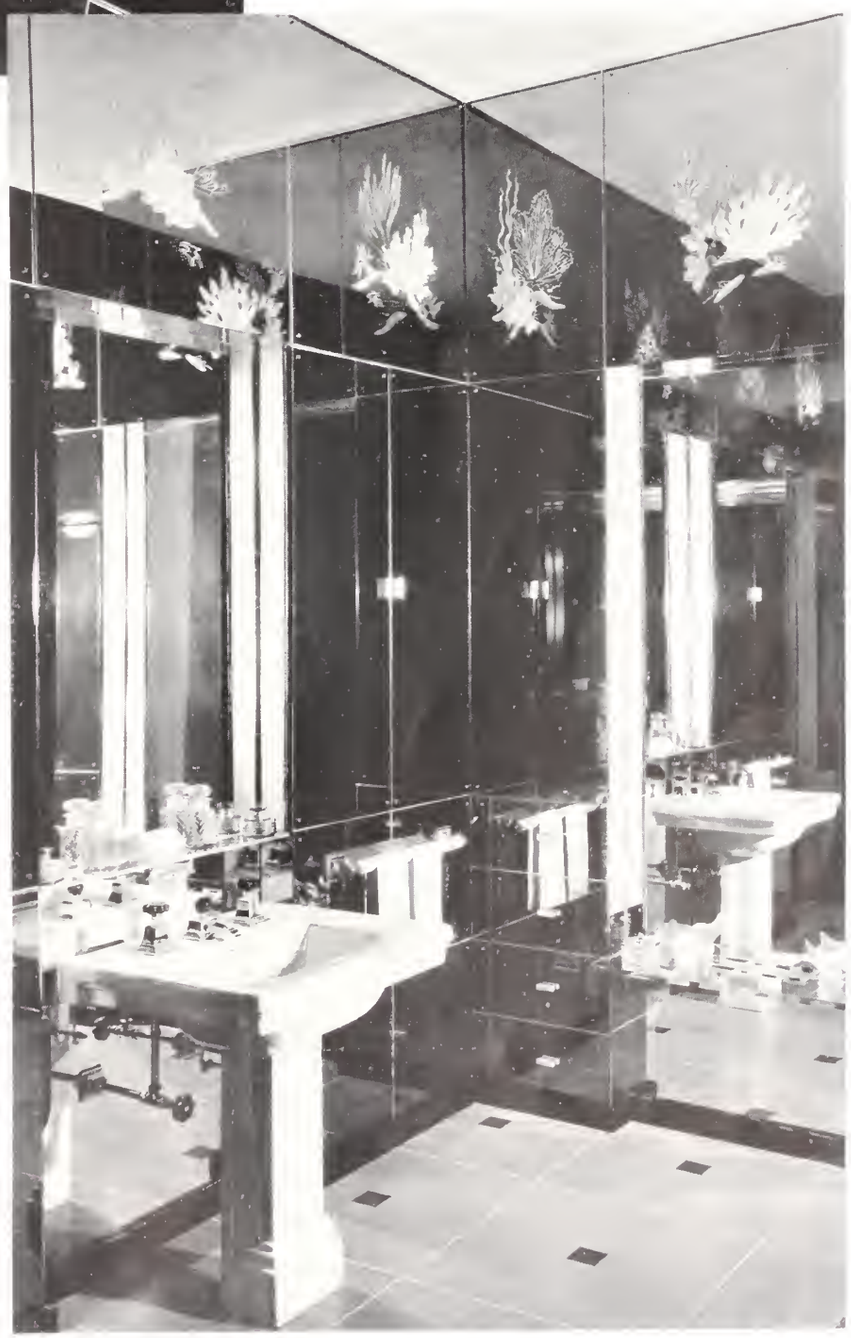
We have made a beginning, however,



The a

Pink, gunmetal, turquoise for the bathroom setting

MIRRORED walls in a subtle gunmetal shade sport a frieze of decorative marine vegetation sand-blasted into the glass. Floor is turquoise, black and white rubber, ceiling paler turquoise and the Neo-Classic fixtures shell pink porcelain. Designed by George Sakier for the American Radiator & Standard Sanitary Corp



FOR PRACTICAL purposes the bath, lavatory and dressing table recesses are lined in regulation silvered mirror—gleaming contrasts to the gunmetal tone of the remaining wall spaces

and many ingenious effects are to be found. Some represent a large outlay, others are not so expensive. Bathroom walls entirely covered with murals is, of course, an ambitious and often costly venture, more than justified, however, when the results are so outstanding as in the case of the wall decorations shown on page 14. These beautiful murals of the blue Mediterranean seen through flowered arches were painted by Louis Bouché who succeeded in giving an effective modern twist to a scheme inspired by Italian Renaissance architecture.

If your bathroom must be done on a budget and your luxury loving soul demands a decorative background, the effect of walls entirely covered with murals may be approximated with wall paper. There are many designs in wall paper and washable wall coverings suitable for bathrooms that insure charming effects at little cost. Richard E. Thibaut has some decorative fish papers, should you be under-sea minded. At Thomas Strahan you will find delightful Early American designs, while Salubra, that practical washable wall covering, is now made in period designs in addition to their striking modern patterns, many of which would be smart in bathrooms. Washable wall coverings—Sanitas, Wall-Tex and Salubra—solve the problem of bathroom walls at little cost as they are durable, practical and decorative.

Mirrors are (*Continued on page 54*)

The return of fine eating



In January, 1930, when the first rumbles of the financial earthquake had roused the world to the fact that something serious was happening, House & Garden published on this page an editorial entitled "The Recent Rise of an Old Art—Staying Home." In this we prophesied that people would stay home more than heretofore, and that they would amuse themselves by playing games. These two prophecies have been amply fulfilled. Today the household that isn't equipped with domestic games lacks an essential to contemporary living. People who don't play games at home are out of step with the times.

Now we would make another prophecy. We venture to suggest that the American home is entering on a régime of better eating, a keener appreciation of the gastronomic arts, and that more thought will be given to the equipment and service which accompany dignified, enjoyable meals.

The cuisine of America is a conglomeration of sectional specialties. New England contributes the codfish ball, baked beans, brown bread and blonde clam chowder. The South gives us Virginia ham, beaten biscuits, terrapin, chicken fried in batter and the innocuous substance of hominy. The far Southwest has been infiltrated by an assortment of hot Mexican dishes, and from the Pacific coast has spread a taste for occasional Chinese essays in gastronomy. There is no purely American cuisine. Most of the country still writhes under the gruesome shadow of the frying pan.

It is a fact that the best eating and the keenest appreciation of good food are found among those peoples who drink wine with their meals. Now the art of drinking wine to enjoy it, is a slow process. Only a boor or a pagan gulps wine. It must be sipped. This act of sipping sets the tempo for the meal. It can also stand as a symbol of two fundamental facts—(1) that good meals require time and thought in preparation and (2) that to be enjoyed thoroughly a meal should be eaten slowly and appreciatively, accompanied by stimulating conversation and laughter. A good meal is a sonata in adagio time.

It is our warped idea of time, perhaps, which has robbed America of splendid eating—that and the absence by law of wine. We have a notion that we who rush through life and work accomplish much more than those who go slowly. Patient preparation and slow enjoyment appear a waste of time. The rushing habit has caused us to support the erroneous idea that time passed in the making of a good meal and the eating of it is time wasted—or, rather, time expended on non-essentials. During the past few years, since the depression fell upon us, Americans are undergoing a re-valuation of time. Many of them now have much more time on their hands than heretofore. They are learning the necessity for going slowly. They are also gradually learning to enjoy those phases of life that require time.

Another hopeful sign found in our new habit of staying home is that women have fewer outside distractions and can now devote more thought to the planning and preparation of meals. There is a pronounced effort to vary the régime from day to day. The exchange of recipes is fast taking the place of contract post-mortems. Cook books are becoming best sellers. A new basis of competition among housewives has arisen with the desire for better cookery. By their meals ye shall know them. In olden times they said of a successful wife, "She sets a good table." Might we not revive that?

This essential business of eating lies at the bottom of all marital success. The Renos of the world are filled with men and women who lack an appreciation of the making and enjoying of a good meal.

In addition to the time required in the preparation and actual eating of a meal, two other factors are essential—that the table be properly equipped and the service be conducted with dignity. The latter is obvious, but equipment requires a word. The deadly sameness of many meals is often due to the fact that one eats off the same china day after day and that the same meals are served in the same place. The successful housewife has a wardrobe of dishes, centerpieces, decorations and linens, and she changes them as she changes her dresses. No two meals are alike. She does not oblige her family to gaze at the same fern dish three hundred and sixty-five days out of the year. Each meal is given a fresh nuance by a change of flower bouquet, china, glass, silver and linen. The surroundings of the meal stimulate the appetite.

We also suffer, we Americans, from what might be called the worship of the holy dining room. Because we have a dining room in our home we believe that all our eating must go on there and in no other place. The trough is stationary, as in cattle pens.

Why not eat all over the house and the garden? Why not surprise a commuting husband by serving breakfast before the living room fire or under a tree? Why not try out having luncheon in the library or by the garden pool? Avoid the dining room fetish, and the success of many a meal is half won.

Whether it be breakfast under the Elms or dinner in state, it is a highly laudable ambition to make the meal a success. The chances for such success are now with the American people. Nor is it too much to hope that out of our newer appreciation of the time required to prepare and enjoy a good meal we may evolve an American cuisine worthy of our enjoyment. And when we have learned to relish the quality of this enjoyment, we shall toss slap-dash meals into the same limbo whence has already gone that other American fallacy—getting rich quick.

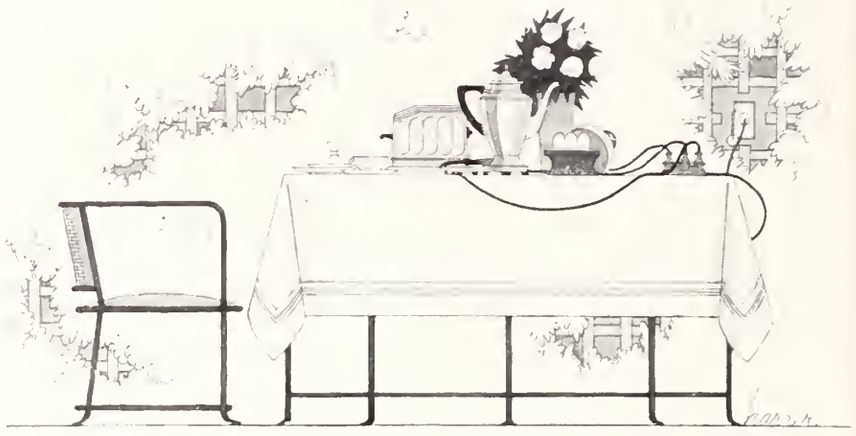


John Kabel

Nature turns to wildflowers

ODDLY enough, there are comparatively few steeple-blossomed wildflowers. They can almost be tallied on the fingers of one hand—such sorts as Cardinalflower, Snakeroot, Ladies Tresses, Steeplebush. But lack of numbers is forgotten in the presence of the Wild Foxglove's spired dignity by the forest edge

Wired conveniences · By Elizabeth Hallam Bohn



BREAKFAST TABLE SET WITH APPLIANCES SHOWN BELOW

THE FAR-SIGHTED home-owner realizes that wiring a house properly is as vital to convenience, health and comfort, as are the plumbing and heating systems. To assist him in planning his home, an electrical association has developed a series of wiring charts that is helpful in calculating the number and location of outlets necessary to an efficient electrical system. If the owner, who knows the individual family needs, discusses these charts with the architect or electrical contractor an effective installation should result.

Beginning with the front porch, let us see what improvements have been made for electrical convenience there. At least one light should be provided for each outside entrance, with inside switch control. A new development is a momentary contact switch for the porch light, controlled by a luminous button at the house entrance. By a touch of this button, light floods the entrance and simplifies finding the keyhole. The moment the switch is released, the light is turned off. An illuminated house number is made by the same manufacturer. Weatherproof outlets, for lighting connections and appliances outside the house, are useful for country homes, as are the new portable and weatherproof floodlights for lighting driveways, garage entrances and similar areas.

Certain fundamental specifications are to be kept in mind in wiring the hall. There should be at least one convenience outlet for every twelve feet of passage and, in addition, some provision should be made for use of vacuum cleaners, etc. The lower hall should be controlled from at least two points—inside the front door downstairs, and in the upstairs hall. This provides for safety on the stairs, and makes it possible to carry out one of the fundamental lighting laws, namely, that one should be able to make a complete circuit of the house, having a light ahead and turning it out behind without retracing steps or being in the dark at any time. For the convenience of guests who may not be familiar with the location of switches, one should be placed at the doorway leading from each bedroom into the upper hall.

Special care should be given to both utilitarian and restful lighting in the living room. There should be ceiling fixtures and, if the room is very large, wall brackets. Two wiring devices are now on the market which provide quick and practical methods of installing wall or ceiling lighting fixtures. These are attached simply by plugging in, and may be taken down for cleaning or redecorating.

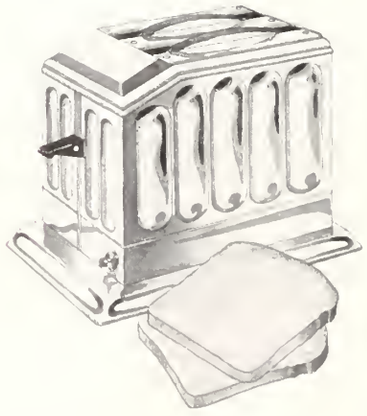
Aerial, ground and power connections are provided in a new radio outlet, and a recently developed automatic radio-telephone switch shuts off the radio loud speaker when the telephone receiver is lifted. The set plays again as soon as the receiver is replaced. This switch is made



SANDWICHES entrusted to the Edicraft grill shown above come out with a delectable, golden, toasted finish. This machine may also be used to broil small steaks and chops. N. Y. Edison Co.



COOK your eggs by steam in this Hankscraft breakfast table assistant. Boils, poaches, scrambles and steam-fries. Porcelain base in green, yellow or blue. Metal top. Self-timing. N. Y. Edison



THE machine shown above toasts two slices of bread evenly on both sides, then pops them up and turns itself off. Chromium-plated. Insulated handles. Waters-Genter. From N. Y. Edison Co.



WEATHERPROOF outlet for outdoors. Arrow-Hart & Hegemann. Four outlet table unit. Beaver. Timing switch automatically turns appliances on and off. M. H. Rhodes. Lewis & Conger

to be used with all types of telephones.

The living room, as well as every other room in the house, should have a special outlet for an electric clock. A plate with recessed electric clock hanger outlet eliminates unsightly cord connections running from clock to the nearest outlet.

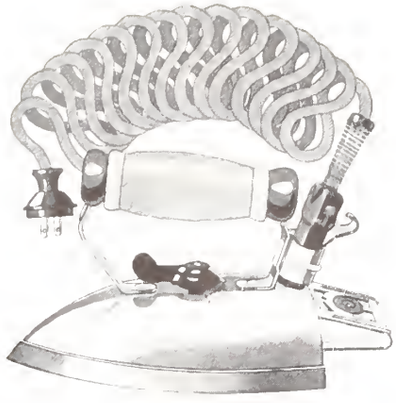
Cove lighting is one of the newer developments in dining room lighting—supplying illumination from recesses around the room. Convenience outlets for appliances in this room may be installed in the floor or wall adjacent to the hostess' chair. A compact arrangement, consisting of three or four outlets grouped in a single unit, simplifies the use of table appliances. This device fastens to the underside of a table or to a wall surface, or may be used portably on a table. A new portable outlet with under-rug wire makes it possible to use an outlet at the farther side of a room without running unsightly wire across the floor.

The breakfast room should have a switch-controlled central light, and a double outlet above the table for the use of appliances. It has been suggested that the convenience outlets be controlled by a three-way switch from the master bedroom, making it possible to start such appliances as the percolator before going downstairs. A portable and inexpensive time switch which may be attached to any appliance will automatically have any dish cooked and ready when wanted.

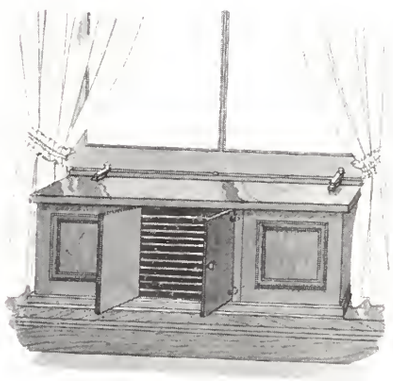
One large unit for general lighting, located in the center of the kitchen will offer good working light, free from shadows, for 15 square feet. Drop cords or brackets over sink, range and kitchen cabinet should (*Continued on page* 58)



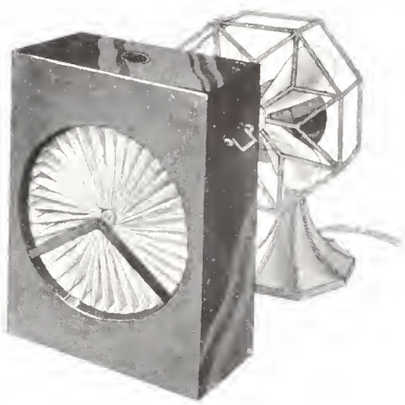
THIS little 15½ pound sewing machine is really portable and can be used even on the lightest bridge table. It travels in a good-looking case. General Electric, N. Y. Edison Co.



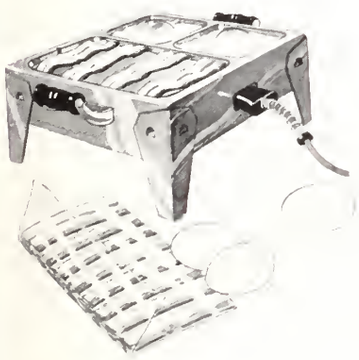
THE slanting handle with sponge-rubber grip of this Westinghouse iron is easy on wrist and hand. Adjustable heat. Edison. Kinkless wire with switch at iron. Hammacher-Schlemmer



BOTH the dust and the noise of the street are filtered from the air by this Maxim-Campbell ventilating appliance designed to be installed on city window sills. Campbell Metal Window Corp.



ELECTRIC fans perform a double service as provided by this machine. The fabric-covered wheel, saturated in water, revolves in the fan's breeze, water evaporating and cooling the air. Lewis & Conger



AN ELECTRICAL bacon and egg frier is the latest table cooker to make its appearance. It turns out square eggs and bacon that is crisp and savory. Electrahot Mfg. Co. Bloomingdale's



THE electric percolator shown, one of the new designs of Landers, Frary & Clark, is especially appropriate for Early American settings. Chromium plated. Makes seven cups. Edison



THOSE connoisseurs who will drink nothing but the very freshest coffee will appreciate this electric mill in which each cup may be ground just before it is made. From Lewis & Conger



S. H. Gottscho

A COMPLETE view of the front face of the Smithers' residence is shown opposite. On both floors, space to the left of the central wing has been given over to service. The residence has been designed especially to meet the needs of its owner, a moderate number of guests and four servants

OUTCROPPINGS of rock which give picturesque value to the rear, blend in with the deep red tone of the roofs. As the site slopes sharply to the rear it was necessary to build up the paved terraces so that they would be even with the first floor level; stone steps at either end lead down



IN general design and details the Greenwich, Connecticut home of Mrs. F. S. Smithers follows the informal mode of the English country houses. Walls are of whitewashed brick aided here and there by stucco and half-timbering. Edward C. Dean, architect. Mrs. Charles Fitter, landscape architect

ABOVE is the principal entrance, opening through a small vestibule to a centrally located stairhall. Beyond, to the right are living room and, four steps down, sun room. The dining room is in the wing at the left in the lower photograph on the opposite page. The stone-walled dining terrace is also shown

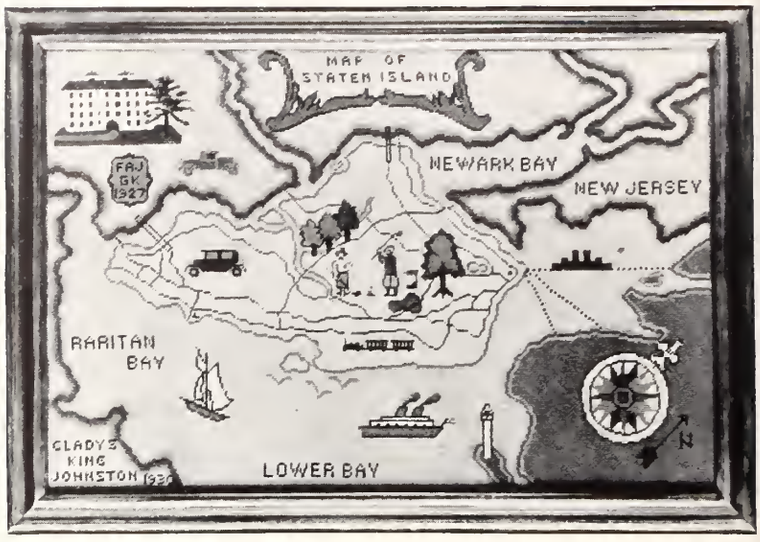
A Connecticut country house reflects the character of its English ancestry




DINING TERRACE
TERRACE
DINING ROOM
MAID'S DINING R.M.
KITCHEN
PANTRY
STAIR
UP
HALL
LIVING ROOM
SUN ROOM
DN
SERV' PORCH
BUTLER'S ROOM
GUEST ROOM
MAID'S ROOM
MAID'S ROOM
MAID'S ROOM
DN
STAIR HALL
DRESS. ROOM
MASTER'S ROOM
ROOF
GUEST ROOM



Paint your own habitat in petit point to adorn a favorite room





AMONG the more tranquil virtues of a new domesticity daily gaining ground is the art of needlework for decoration. Petit point has come back with a bang, and in addition to covering chairs and pillows in this exquisite fashion, you can now perpetuate your house and garden in strands of gaily colored wool.

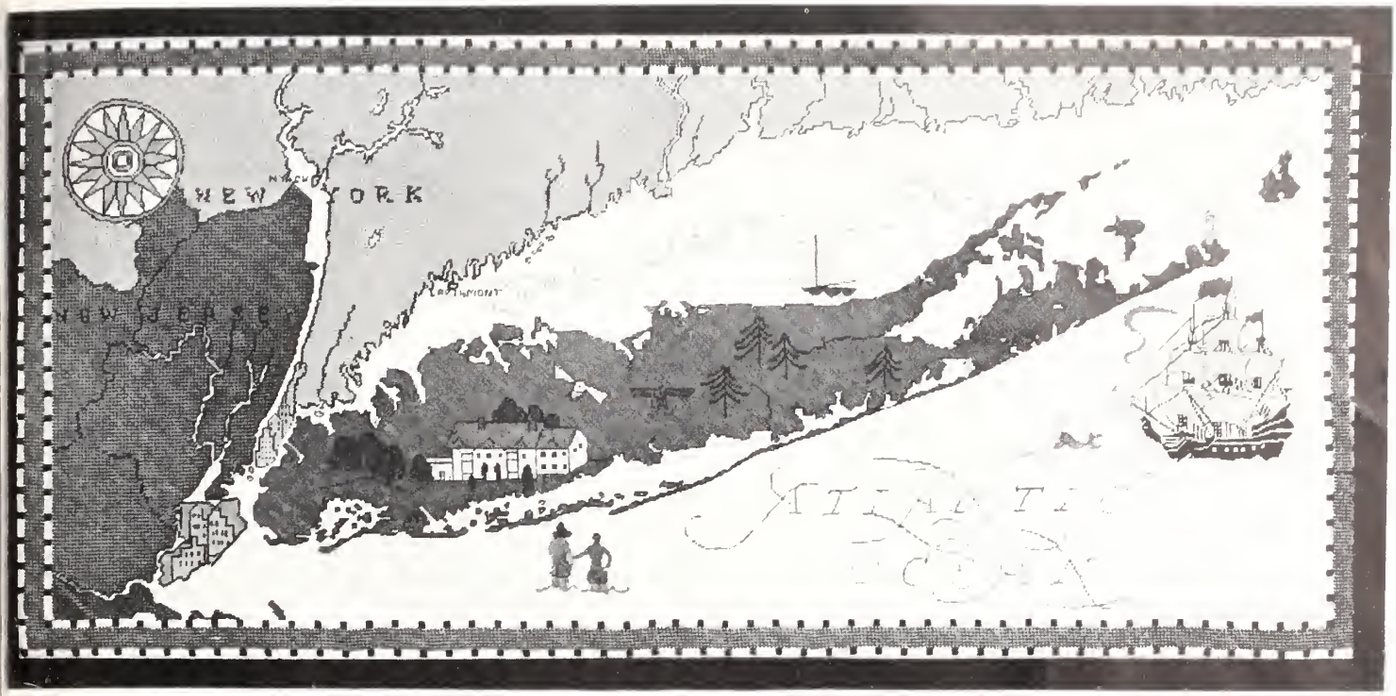
The ghost of the humble sampler walks in this revival of an old art. But today it is a representation of your own particular corner of the world which serves as gay adornment for your favorite room.

Designs on these pages are by Ann F. Hobdy who will transfer a photograph of your house, or a map, to canvas in a decorative composition, tint it, and supply the wools specially dyed for you to make a charming color harmony

AT THE top of the page is a needlepoint view of Mrs. F. A. Johnston's house on Staten Island overlooking New York harbor. This type of design shows the house, its surroundings and some of the pursuits of the family. Water is blue, the land terra cotta, with details in various bright shades.

Mrs. George Amory's French house at Tuxedo, her wire-haired terrier and her goldfish pool are painted in petit point in this modern version of the cross-stitch sampler. (Right) A map of Newport made for Mrs. E. W. Innis, Providence, R. I. The Swiss village is the estate of Arthur Curtis James





LONG ISLAND, slim and green, stretches into the white waters of the Atlantic, bordered by a terra cotta New York, yellow Connecticut and mauve New Jersey, in the map above, which also shows the location of the owner's house. This map was designed for Miss Betty Coe of Hewlett, Long Island

The house, the garden, the dog and the ship-dotted Atlantic are all delightfully depicted in the needlepoint vista shown below of Mrs. C. W. Nichols' New Jersey residence

THESE petit point pictures designed by Ann Hobdy can be made in any size. They are framed or hung on the wall loose. Miss Hobdy's own house in Kentucky, with its melon patch, corn and pickaninnies, illustrates what can be done to make such a tapestry amusing

The whimsical design at right, below, was made by Miss Hobdy for Mrs. Singer Proctor, and shows her house and garden in Southampton, basking in the sun, not forgetting to present the pet caterpillar







Some rich relations and country cousins

Side lights and comment on the headliners of plant society · By Charles Gibbs Adams

Like many another truth brought out in jest, much lies behind that widely-circulated quip of Mark Twain's about the Cauliflower being only a Cabbage with a college education. Just as a study of our own social structure reveals many strange relationships, so it is in the plant world. The Cauliflower is not the only other member of the Cabbage family. Blood sister to these is the pretty Stock, better known as Gillyflower, although this more homely name is frowned upon since its quite recent adoption into the uppermost level of plant society.

Even that vastly successful social climber, the proud and stately Dahlia, has her roots deep in yesterday's kitchen-garden. For her red-headed immigrant grandmother came to this country as a working girl who peddled nourishing tubers from door to door. And very well she did her work until her great beauty finally brought her above her humble circumstances, as has happened with many a human belle, both before and since.

How funny we have been about Miss Dahlia. Through her childhood we carefully watched her vitamins and coaxed her to eat her spinach, that she might develop to Junoesque proportions; and when she realized our ambitions, how proud we were—lavishing silks and satins upon her, giving parties in her honor and press-agenting her to the very limits of good breeding. After all of that, now we are begging her little sisters to remain simple country girls, and to diet for loveliest complexions and slender figures. For proof, go to any Dahlia show and surely you will see a bevy of Pompons carry away the grand prize.

At the very same time, the Chrysanthemums are going through the very same thing.

In another social stratum, consider the toothsome Sweet Potato and the Yam. They are only Morning-glories that grew impatient of a life of merely being pretty and set to work to find themselves a job. They, too, made good among the workers of the field.

For that matter, the pretty Alliums that grace the gardens of Spring—both the chaste white Neapolitanum and the jolly, golden Lutea—are nothing more than Garlics, if the scandal be known.

And while one is carrying tales, it might as well be added that the pretty but high-hat Camellias are no more than members of the Tea family, whose beauty has helped them upward. As for the luscious Peach—it is only an Almond that the Chinese discovered, a thousand years or so ago, had a face that was capable of being lifted and plumped and rouged.

The stately Palms and Bananas, which we so frequently hear referred to as trees, are not trees at all; they are simply Lilies that have gone in for bigness and business. The most gigantic of the Bamboos are only Grass that has had the same ambitions. Poinsettias, even, are nothing more than Milkweeds that have gone in for glory.

Once upon a time, one of the Thistles, Artichoke by name, decided to renounce the life of outlawry that long had made pariahs of his clan. When he ceased to be hostile, he made a complete job of it and became actually benevolent. Then he was rewarded, as the virtuous should always be, by being made not only fruitful, but very, very handsome as well. His beauty would be a grace to the most aristocratic ornamental garden, for his lofty blossoms are of most regal purple and his foliage, acanthus-cut, is like a fountain of silvery spray.

Then, there is the Tomato (an immigrant, like the Dahlia), first called Love Apple, that came to this part of the world merely to sit around people's houses, a bit vainly, perhaps, and earn food and drink by letting folks admire her smooth and rosy cheeks. Someone happened to discover what delicious salads and tonic stews she could make, and she, too, earned a firm position in the catering field.

That pretty Tomato, by the way, belongs not only to one of the most beautiful families in the whole plant world, but to one of the most versatile and talented, and useful as well. What other family, I ask you, can display such a parade of beauty, and of utility in food and in medicine, and in mere pleasure-giving as that accomplished Solanum clan? The belles of the tribe, such as Solanum Jasminoides, grace many a flower garden, and the more exquisite and delicate of them, such as the blue Wenlandi and the violet Rantonetti, are a glory in the greenhouses of the East, and the gardens of the South and warm Southwest.

For good measure, besides the now industrious Tomatoes, there are in the Solanum family the succulent Eggplant and the nutritious Potato, which latter, probably, gives food to more white men than any other plant. One member of the family, Belladonna by name, has gone into medicine; and one, Tobacco, has become a courtesan.

Then there is, of course, the usual black sheep in the background, the Deadly Nightshade; but her name is unfair, for, though she has done people wrong at times, and made them sick with her bad liquor, she has not yet been convicted of murder. Who knows when she might reform and turn her evil ways to good? Has she not the example of the Poison Oak and Poison Ivy, who have these days gone in for research for the good of mankind and become the basis of beneficent medicine?

Even the Cineraria, that aristocratic and gorgeous beauty of the garden, is really first cousin to the common Groundsel and the plebeian Ragwort.

And so they go, up and down, down and up, from society to the working world, and from the working world to society; and who shall say which is up and which is down?

Dispositions improve with the mellowing years. Consider the tranquil and serene Impatiens of today, whom old-fashioned folk called Impatient Lucy in her girlhood. The name of Nasturtium literally means Nose Twister, though she has given up the use of cheap perfume that brought it upon her long ago.

What a wealth of meaning there is in flower names! The Four O'Clock was called the Wonder Plant till people grew accustomed to the marvel of her daytime insomnia. Pansy was once Pensee, meaning thought. Mignonette means Little Darling. Gaillardia signifies a young devil with the ladies. No wonder those latter two so often gravitate to each other in the garden. Perhaps there is competition to be looked for from Belladonna, for her name means pretty lady.

Many of the highbrow names prove to be simply very telling descriptions, if one but stops to analyze them. Nothing could be plainer than Campanula, the little bell or Platycodon, the wide bell; Digitalis the thimble; (*Continued on page* 54)

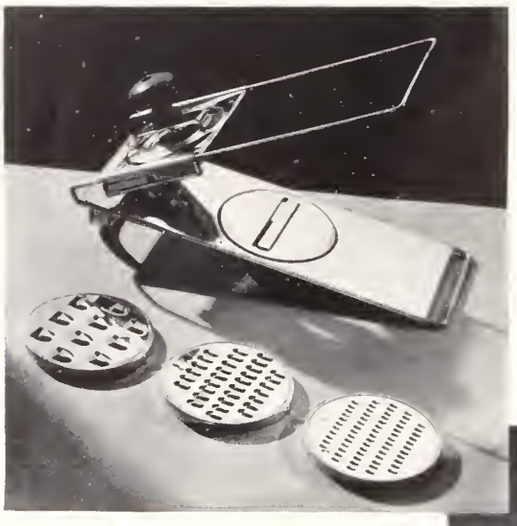


The 3

Flower traceries against the panes

INSTEAD of the inevitable glass curtains, delicate traceries of vines and spring flowers—Dogwood, Pussy Willows, Narcissus and decorative greens—veil this bay window in the New York apartment of William Lawrence Bottomley, architect. Over-curtains of lemon yellow Celanese were designed by Mrs. Anne Tiffany

Fresh recruits to the kitchen police force



In the vegetable reformatory, above, your carrots and potatoes are grated into any one of four different shapes. Discs for slicing, shredding, mincing and preparing "French-frieds." Vegetable is pushed across grater in metal carrier that protects hand from scratches. Macy's

Below: The mascot of the force is a wooden pig that also serves as a bread board. His edges are bright blue. Hang him up by his tail. Pig, bread-knife, Macy's. The freshest sponge cake will break down under the comb-like cake-breaker's third-degree. Bloomingdale's





The little tea kettle above is the traffic policeman of the kitchen, with whistle in the spout that blows when the water begins to boil. Of shiny aluminum with rippled sides and smart black handle. Bloomingdale's. The tray is blue with white polka dots. Macy's



Capital punishment is speedily administered to meats and bread by the slicing machine, below, that clamps to table or shelf. Hammacher-Schlemmer. The implement at left pounds toughness out of steaks; knives give vegetables and fruit a close shave. Bloomingdale's



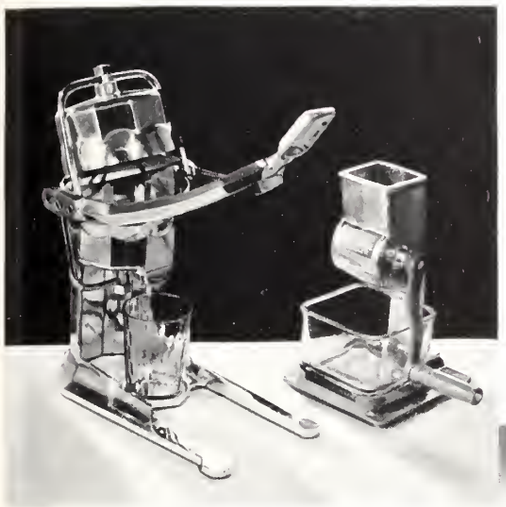
The glass drinking water container at right, above, has been assigned to a post in the refrigerator. Sliding lid, stainless steel. Water is released through spigot. Freshness can't escape from coffee imprisoned in the glass cannister with air-tight lid. Hammacher-Schlemmer



Above: The Anti-Dirt Squad. The dunce cap brush is yellow and white with yellow and black painted handle. Aunt Jemima brush is white with green polka dots, a green hat and bow. Bloomingdale's. The dust cloth is beige with a plaid design in red and green. Macy

Martinus Andersen

Capable deputies for efficient housekeepers



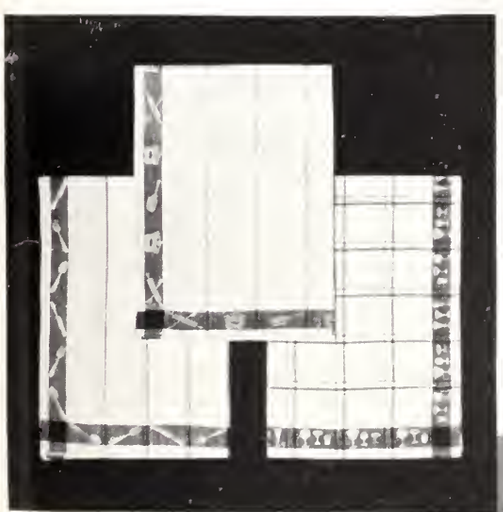
THE three-in-one waxer, below, keeps floors on the smooth and shining path to virtue. Roller and brush work together, attached to metal box containing cake-wax. Roller applies wax to floor. Excess wax taken up by brush. Polishing, with felt buffer. Lewis & Conger



THE lusty fellows above specialize in orange and ice-cube crushing. Pop a whole, uncut orange into the machine at left. Press lid down. Eight teeth slit fruit, keeping pulp and seeds inside as juice flows out. Lewis & Conger. Ice-cube breaker, right. Hammacher-Schlemmer



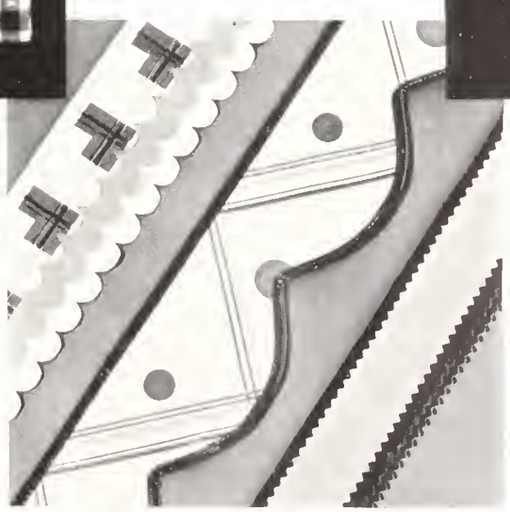
ABOVE: Wire egg-separator, flour and breadcrumb sifter. Macy's. Thermometer to indicate when roast is rare, medium and well-done; circular grapefruit and orange peeler. Lewis & Conger. Bottle-top remover. Bloomingdale's. Oil-cloth shelving. Lewis & Conger



THREE new oilcloth shelvings for kitchen camouflage, below. Plaid—blue, yellow, orange and white. 2½ inches wide. Striped—in three layers, yellow, black and orange, 2 inches. Both, Lewis & Conger. Orange, yellow and green dots and stripes on cream, 8 inches. Macy



ABOVE: The hostess of the kitchen constabulary—three towels in striped and plaid effects. Their respective offices are indicated in the pattern of each border—one for spoons, one for pots and pans, and one for glasses. Oyster-white linen; motif in black. Mosse



ABOVE: Round steak now takes its punishment in an oval, instead of a round, chopping bowl. Fork and spoons are part of entire table service of stainless steel now made by Sheffield of England. Macy's. Periwinkle blue pottery bowls. From Hammacher-Schlemmer

Mortimer Ambler Co.



Richard Averill Smith

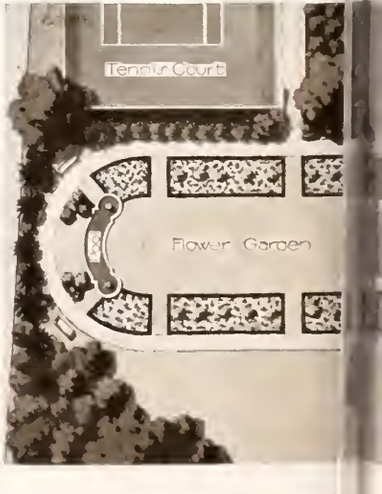
Long Island offers a formal garden well framed in trees





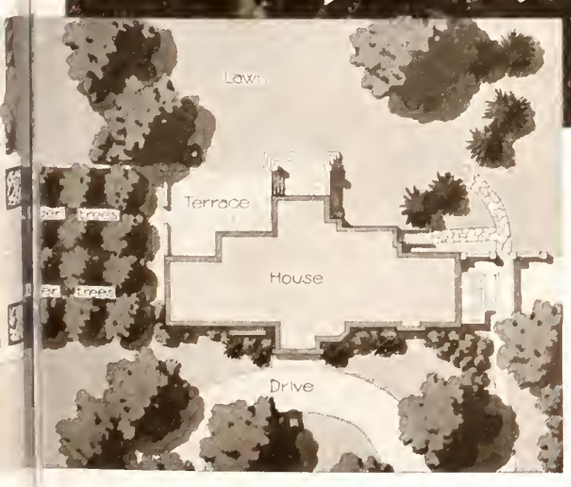
HERBACEOUS borders flanking a turf walk toward a lofty Elm are features of Mrs. E. L. Phillips' garden at Plandome, New York. Directly above is a detail of the main garden. Ruth Dean was the landscape architect

AT THE left is one of the tree shaded pebbled walks which lead directly from the house to the flower garden. This garden is laid out in U-form, with the pool set at the bottom of the curve. Within is a turf panel, smoothly dignified





Richard Averill Smith



TREES are prominently featured, as they should be on practically every well landscaped property. Indeed, they have been so massed in a comparatively short area between the house and the flower garden that they give the illusion of a forest, albeit a small and well ordered one. Thus are mystery and apparent distance added, as well as pleasant variety. The trees which frame the garden form a background mass against which the formal details of blossom and pool stand out in pleasant contrast. Particularly noteworthy is the curved design of the pool with its two end pedestals surmounted by urn-shaped fountains. The central panel of turf completes the picture of quiet restraint and sets it all in a

$350 makes a nursery

As the budget house lacks a guest room, the nursery has been so developed that it can serve for one on occasion. A single bed fitted with a railing that may be dropped to form a decorative frame takes the place of a crib. The color scheme is white and blue with accents of vermillion. A washable terry cloth rug is on the floor







The budget house is completed

By L. T. Luke Kelly

Of all the work upon our budget house, decorating the last two rooms gave us the most fun. This was in great part due to the fact that the end of our job was in sight and we had a background of solid accomplishment. However, I defy anyone not to have a good time planning a nursery. Decorating for a child is to become a child again, and for a time forget major cares. As the other room, a little book-nook contrived from what had formerly been a sun room, was a luxury we could hardly afford, we found the guilty pleasure that goes with doing something you really ought not do.

Our nursery, we decided, must be easily convertible into a guest room on occasion, to make up for our lack in this respect. That it must also serve as a daytime playroom made it a triple-purpose room—to be carried out on a $350 budget.

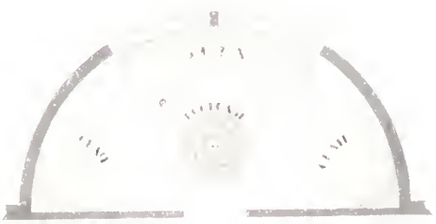
We first gave our attention to the walls. Nursery walls should be colorful and they must also be able to withstand the effects of contact with grimy fingers. The latter problem was solved by a dado of white-grounded wall paper patterned to simulate Dutch tiles showing amusing pastoral scenes in mauve and lavender. A coat of waterproof finish allows the paper to be frequently wiped off with a damp cloth. Above a brilliant vermillion band an inch-and-a-half wide, we calsomined walls and ceiling bright blue. The window frames are painted white, with muntins and sash in vermillion.

For the windows we made criss-cross curtains of white lawn, very full, with shirred ruffles. Tiebacks are huge bows of bright blue taffeta. Below the window shown in the illustration is a drop-leaf shelf with the top covered in the paper of the dado. When not in use, the shelf drops down to become part of the wall. At each side of the shelf-table is a small rush-seated chair in shiny white with a pad of gingham. A very large hassock type cushion



$300 for a book-nook

From the inside casing of a tobacco jar came the inspiration for the cork walls and ceiling here used. The interesting circular bookcase is topped by an indirect lighting fixture that diffuses a soft light over the entire room. Wall trim and other woodwork is tête-de-nègre, the upholstery on seats and couch is champagne corduroy



is covered in white leatherette and trimmed with a band and bow of vermillion.

For storing clothes and toys, we obtained two low cabinets of identical design and put one at each end of the room. The clothes cabinet is fitted with hangers and trays while the other has sliding shelves that can be adjusted to various levels for the different toys. Both cabinets are finished in shiny white with vermillion borders and knobs. Above each is a round mirror of sapphire blue glass.

We painted the nursery floor bright blue and had a washable rug made in white terry cloth to cover all except the conventional border.

Now all our house is decorated except for a tiny semi-circular sun room that, according to the original plan, was to be left until our finances were materially improved. We had not figured upon the decorating urge, however, which by this time had us firmly in its grasp. Possibilities for this room began to occupy so much of our thoughts that, finally, to put an end to the whole thing, we managed to raise $300 to furnish and decorate it.

We decided to create a combination book-room, study and sun-room—a place sacred to quiet and leisure moments. Not desiring the conventional library atmosphere, we cast about for some original treatment. The cork casing inside a tobacco jar gave us the idea for walls and ceiling. We investigated the possibility of cork as interior finish and found it to be entirely satisfactory. The cork was obtained in square sheets and laid up in checkerboard fashion. Slight differences in tone between individual sheets gave us a pleasantly variegated effect.

The circular bookcase topped by an indirect lighting fixture evolved from our not wishing to have wall bookshelves, and our desire to utilize, for economy's sake, the only electric outlet the room afforded, which happened to be in the center of the floor. Ample shelf room is provided and its unusual appearance gives novelty to the room. Both bookcase and the iron urn which is the lighting fixture are finished in tête-de-nègre.

Furniture to fit a curved room, of course, is a problem. We decided it would be a waste of time to search for pieces, so we put our heads together and became designers. With the aid of an intelligent cabinet-maker, we created a curved sofa and two built-in corner seats. The sofa frame is finished in tete de-nègre and the corduroy uphol-tery is a soft champagne tone. The slight bit of frame that shows on the seats is in tête-de-nègre, upholstery is also champagne corduroy.

For the windows we decided to reverse the customary system and have window shades that pull up, in the manner of Pullman shades, rather than down. Brackets are spaced at intervals along the sides to hold the shade at various points. Shades themselves are of mummy cloth edged at the top with brown percale. The scalloped valance across both windows is also of the same color percale. Window casements are painted a bright, warm yellow. At either side and between the two windows we set two old-fashioned plant brackets, one above the other, for Ivy and flowers.

For inexpensive (*Continued on page 57*)

The kitchen-garden colors the house

Thirteen original schemes in which vegetables show how they'd do it · By Agnes Foster Wright

FLOWER Gardens, sunlit or rain washed, no longer corner the market as color sources for country rooms. Vegetables, yes, the lowly Turnip as well as the lordly Asparagus, present a basketful of pleasant themes to be used in decoration. Not the rainbow tints of the flower border, but the equally effective fresh, cool tones and vigorous hues of the kitchen-garden. Let us wander through such a vegetably-inspired house.

ASPARAGUS FOYER: Pale green walls, with painted columns of slender Asparagus shoots with closely folded tips. Between the columns are painted feathery waving branches in tones of deeper green. These cover the ceiling as well. The baseboard and floor are earthy brown terrazzo. Curtains are pale butter yellow taffeta, hanging straight and thin. The furniture also is green, the two chairs having seats in green rep with quilted artichoke design. Before the lovely dark green Chippendale mirror stands a vase of Calla Lilies—the aristocrats of the flower garden feeling themselves quite at home with the aristocrat of the vegetable garden.

BEETS, CORN AND SQUASH: Off the foyer is the powder room, with beet red carpet, and walls in a modern green and pink paper, the ceiling being a luscious pink. Every shade of rouge and lipstick can be matched in this tiny room. The simple modern furniture is stained, not painted, a deep beet red, with covering of a leaf stalk green. The dressing table is of light green linen piped in red; lamps and bottles, round and squatty, are of heavy red glass.

The men's coat room, opposite, has corn yellow two-toned walls and floor in a rich buttery shade, simple French Provincial table and a pair of chairs with pads of yellow and brown check. The window curtains are of the same brown check with amber edges.

The game room below really is a Squash room, with bright orange walls, dark green woodwork and painted cement floor. The hangings are green and white striped oilcloth. Huge round flat fixtures with green tops and white bottoms, like summer Squash, throw a good light on the game tables below. In each corner are strings of varnished Gourds, reminiscent of past Thanksgiving parties.

COMBINATION SALAD: In the living room lettuce green walls are restful and cool, set off by a deep water-cress green carpet and a figured chintz in radish-red with crisp icy-white flowers and bright carmine leaves. The crystal fixture in several shades of green has a beautifully blanched look. Two Sheraton sofas are upholstered in cucumber green and pure white striped silk, while smaller chairs have a white, cream and green damask of laciniated design. The white china lamps are smooth and round, of French endive design, with white and green shades. Along the window sill are huge bowls of pale green glass holding silver fish.

THE STEW GROUP: Carrots, Turnips and Onions for a dining room with tiled floor in deep purplish turnip red, baseboard a rich green, and the walls a light stained wood with wavy grain like the outer covering of the Onion, and ceiling the warm, bright orange of Carrots. Curtains of theatrical gauze have a checked orange and green wool fringe. The furniture has a coat of onion white paint, heavily varnished, with pewter table decorations, the center one consisting of a huge tureen, porcelain lined, in which is served the stew.

CABBAGES, CAULIFLOWER AND KALE: The master's bedroom has cool cabbage green walls and deep green crinkled taffeta curtains. The chaise longue and fireplace chairs are upholstered in a rich purple-red moire. The carpet is a deeper color of purple red. A long dressing table is hung in bluish gray taffeta; the blue-green crystal lights have whitish shades with green wooden fringe, like tiny Brussels sprouts. In front of the fireplace is a fat raisin-colored hassock. This room is an alliance between the French white Cabbage and the German red.

In the connecting Bath and Dressing Room, the walls are almost white, a creamy cauliflower white, with a leaf border of wall paper as a frieze. The curtains, shower and window, are of changeable white and cream waterproof taffeta. In one corner of the bathroom is a small toilet room of kale green, with green and white marbleized walls and a green Louis XV chaise percée.

EGGPLANT AND MOTHERS-IN-LAW: The Eggplant colors this room of the Queen mother-in-law—deep, rich satiny purple, with a glint of gold underneath. Here walls are papered in a broad white and green stripe, with the floor a seed brown Aubusson. The furniture in full bosomy shapes which one connects with Queen Mothers is covered with purplish black satin. Windows are draped rather elaborately with satin of bright green edged in purple bead fringe for contrast. The dowager fixture is very Victorian, of frosted glass.

MISS BEAN AND MISS PEA: Daughters whose bedrooms are connecting have them worked out in these allied staples. Miss Bean, the elder with a mind of her own, has a wall paper of large showy sprays of bright scarlet runner flowers, and a rich lima bean green carpet. Chintz curtains are yellow wax bean color and furniture is rather startling in contrasts—bright red with black bindings, and deep heliotrope—marked with black reminiscent of the Bean seeds.

Miss Pea's bedroom has a more French flavor—all in subtle greens—deep green carpet, with cool gray-green walls; alabaster lamps and crisp green taffeta fringed curtains. In her bath are countless little round green bottles in rows, with white stoppers—all alike as peas. Here the walls are painted white, with a wall paper border of cool green leaves used to form panels. The flooring is dark green linoleum with a design around the edges of white leaves in the same pattern as the wall paper border. Curtains are white Celanese edged with green ball fringe.

YOUNG PEPPERS AND TOMATOES: The boy's room has a shiny red plain painted wall, with bright pepper green furniture. The Venetian blinds are red, too, as, gosh, he doesn't want any flipping curtains!

His younger sister, rather a tom-boy, has a tomato red linen curtain and bedcover with appliquéd vegetables on them of tiny figured ginghams. Her ceiling is yellow with a high glaze and her center fixture is a red tôle lantern shaped like a red tomato. Her walls are warm yellow with orange woodwork and the floor is stained brown, with a pair of red hooked rugs.

Of course the baby's room is spinach green—not broccoli, but spinach, he says, and sticks to it!

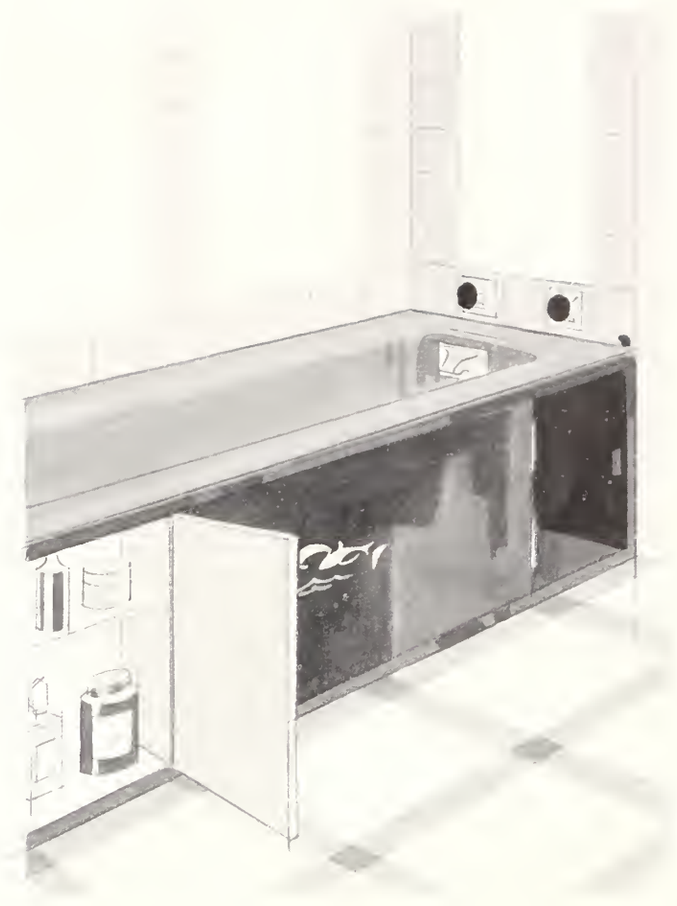


BRUEHL-BOURGES PHOTO—CONDÉ NAST PROCESS

Decoration on a vegetable diet

The ornamental Artichoke, Peppers, Endive faintly tipped with yellow, scalloped white Squash and a wreath of brilliant Tomatoes make a cool, gay centerpiece for an outdoor luncheon. Italian pottery, Charles Hall; Mexican glass, La Fiesta; cotton napkins, Macy's; pewter smoking accessories, Altman's. Silver is the Craftsman pattern of Towle

New ideas for bathroom and kitchen that save space and add to comfort



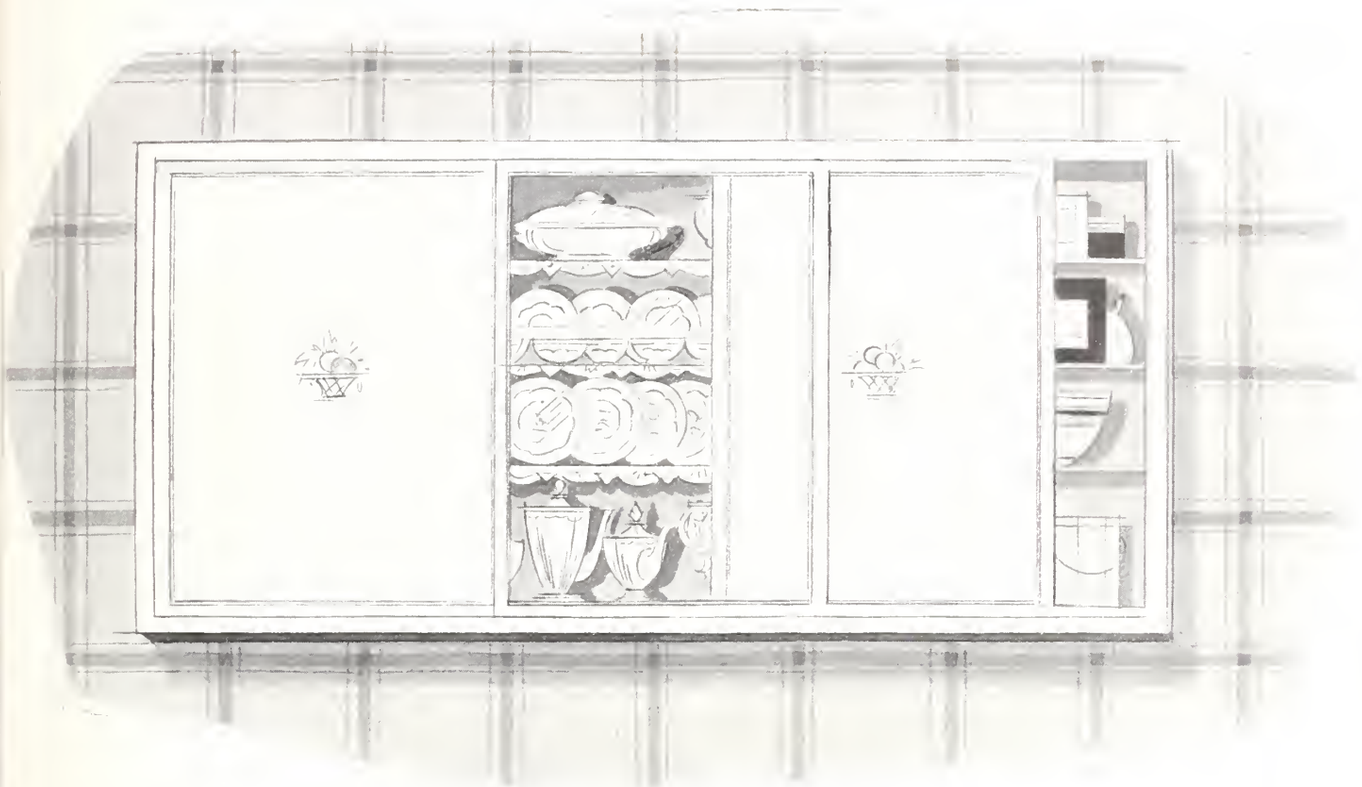
STANDARD Sanitary Company's Adapto tub, designed for tiled front, can be varied by a fixed center panel of glass or wood with side panels concealing cupboards

WHEN lavatory is in a corner, with mirrored cabinet at one side, a convenient triple dressing mirror can be achieved by hanging a third mirror on the left wall

FOR a shaving light, remove silver from back of mirror in a circular path. Over this paste bond paper, using water glass as adhesive. Light is evenly diffused through mirror







THE kitchen cabinet above has side doors of wood behind which is stored the usual miscellany; door on middle section is of glass to show off your nice china

CUT legs off ordinary table and replace with casters. Remove top, insert wire rack and you have a practical table to wheel dishes from pantry to sink, to cabinet





A SIMPLE wire rack is hung above the drain board of the kitchen sink to give additional space for dishes after washing. When not holding dishes, tray can be used for draining vegetables. All the designs on these pages are by George Sakier

BLUE SKIES COME DOWN TO THE GARDEN







Of some flower colors one may well weary, but the blues never pall. They rise to splendid heights when the Delphiniums bloom in the garden of Richardson Wright at Silvermine, Connecticut, and the Iris come into flower beside J. B. Wallace's pool in New Haven. Both paintings are by George Stonehill.

The blue begins in the garden when the Scillas and Grape Hyacinths thrust upward in early spring, and follows through with such flowers as Mertensia, Anchusa Opal, Forget-me-not, Polemonium, Iris Blue Flame, Kingfisher Blue, Vallarine, Wedgewood and Sir Michael, perennial Flax and *Aquilegia caerulea*. Then with summer come the incomparable Delphiniums and Larkspurs, Veronica, Platycodon, Ageratum, *Salvia uliginosa* and *azurea*, and Nemesia, leading into the autumn splendor of the Monkshoods and Climax Asters and, if you treat them well, the Delphiniums again.



Four closets flaunt their latest fittings

IF ORDER is Heaven's first law, orderliness here below is the greatest saver of time and effort. Today it is easily achieved through many ingenious contrivances which conserve precious closet-room and keep one's daily needs within easy reach. Besides being efficient, these new closet things are gay in appearance and moderately priced. Fittings for four closets are illustrated. On this page, practical equipment for a man's clothes and enchanting devices for a child. Opposite, an efficient bar which can be attached to any closet door and gay bath things to keep the good guest contented and beautiful

THE maple-finish chest and shoe cabinet above, hat and storage boxes in red and black plaid paper, and black metal hamper with red bands are designed to keep a man's possessions in apple-pie order. Macy's. Metal hat, tie and cane rack, chromium hat stands with black wooden tops and tie rack which lifts up for easier access, from Hammacher Schlemmer. Sturdy black wooden hangers for this masculine scheme, from Lewis & Conger. Clothes, courtesy of B. Altman & Company

CHARMINGLY decorated with gay posies is this white painted cupboard for tiny frocks and shoes. Peasants in bright colors stand sturdily to hold bonnets, accompanied by equally festive hangers ending in horses' heads. This engaging equipment, the clothes rack topped by a yellow rooster, maple chair and blue metal hamper from Childhood. Pink or blue clothes and hat boxes decorated with wooden soldier or Jack and Jill designs, Best. Clothes, courtesy of Best







FIRST prize in space savers to this bar on a closet door, arranged to hold necessary gadgets besides precious stock. Closed 4 inches deep. Closidor and equipment, Hammacher, Schlemmer. Towels and checked napkins sporting the name of a favorite cocktail, Mosse

FOR the bath: atomizer, Caron bain de Champagne, Guerlain soap, dusting powder, Saks Fifth Avenue. Mug, toothbrush and washcloth, tôle basket, roll of puffs, Lewis & Conger; sponge pillow, sun bowl, bottles, Hammacher Schlemmer; Martex striped cloths, Altman; Cannon towel shelving, Macy

Concerning gardens of illusion in Japan

Even within their great cities the Japanese find the spirit of Nature · By Henry A. Phillips

CLOSE by a crowded quarter in the great city of Tokyo, a stone's throw from a thriving commercial center, we motored into a narrow lane-street flanked on both sides with deep ditches and high solid board fences and stopped before a quaintly roofed entrance gate. The guide leaped out and disappeared through a sliding panel in the wall. A minute later the gates swung open and the keeper of the gate, clad in a bowl-shaped straw helmet, a blue haori coat ornamented with the ideograph of his master's arms, skintight breeches and wooden *getas*, bowed low three times as we entered. The gates closed silently behind us; the raucous noises of the city streets and the temple yards faded away. We were graciously enfolded in the extended approach to the more exquisite refinements of the Japanese garden.

A driveway, artfully shaded so as to permit the sun to sift through its arched roof and describe mottled golden patterns on the crushed stone floor, was cunningly made to appear longer than it really is by many sinuous curves. Advantage was taken of every turn in the drive to reveal a new and arresting vista—arresting because of its fine simplicity and close relationship with Nature itself.

At length we came to Baron Dan's house —rather, I should say, houses, for it is a native villa rambling through many sections, gables rising with the same esthetic curves as the Pines, the rooftrees carved, roofed balconies running entirely around the first floor shading sliding white paper doors and windows, the unpainted wood blending charmingly and tastefully with the well-groomed Nature surrounding it on every side. Save for occasional leaning Pines and a few indigenous shrubs that gave it a Japanese overtone, the feeling of the foliage in front of the house was French, the line of tall evergreens being clipped to make a tall formal wall with rounded bastions. In this setting we were met by Baroness Dan and the head gardener, smiling and bowing low in the direction of the garden gate (*omote-mon*) that stood opened wide in welcome.



IN A TEMPLE GARDEN OF KYOTO

IT IS inevitable that the Japanese garden should present a formal aspect upon first entering, for there is a fabric of formality that clothes all Japanese life and phenomena and behind which they hide their true selves from the stranger. Their approach is indirect, while ours pretends to be direct. They revel in signs and portents, ceremonies and symbols—which is after all the height of culture. I do not think there is any other form or phase of expression that so effectually and charmingly reveals so many of the by-ways of Japanese character and philosophy and their pictorial manner of living them, as the Japanese garden.

And so on this sunny May morning we entered one of the loveliest of Japanese gardens. We scarcely gave another glance at the house that seemed in Japanese fashion politely to withdraw itself into a huddled mass of gables peering out from its seclusion behind the scattered Pines with becoming dignity.

The Baroness invited us to pause at the Waiting Pavilion (*Machi-ai*) a sort of garden dais rather than a mere seat, with its tall back pierced by a pretty window, a slanting roof offering gracious shade. For it is a pretty custom of the Japanese to offer their guests the luxury of a "quiet moment" during which one composes one's thoughts, slowly acquiring a new and keener vision, both optical and spiritual.

While the Japanese gardens take on many forms with appropriate names, yet I think they all hold one great virtue in common that is both original and worthy of consideration and emulation by all students of garden culture. The Japanese gardener is not content with simply transplanting a shrub, a tree or a flower, singly or in clumps. He is concerned rather with a feat of nothing less than re-creation of Nature. His task is to reproduce a segment of Nature, or a complete section of landscape so cleverly in miniature as to give one the impression of gazing upon or traversing one of the earth's most celebrated beauty spots. So we enter a Japanese garden like a giant into Lilliput and see outspread before us a completed picture of Nature.

As I sat there in Baron Dan's garden, I thus became aware of the miracle of Japanese gardens and gardening. It is their property of illusion that we might emulate. No attempt is made to ensnare a vagrant emotion, but rather a mighty and laudable effort is launched to capture and sweep the imagination. Thus a small area of a few acres or less is made to appear like a vast park by a meticulous attention to detail. A feeling of great depth and legitimate background has been engendered by a careful supervision of foliage screens in the low spots and the dominating management of the higher ground (a rolling plot is essential to obtain the effects under discussion) so as always to command a relative but quite important place in the perspective scheme.

IN essence, then, I found myself looking down upon an extended landscape as though from upon a fairish height (either from my seat in the Waiting Pavilion or from any one of the many windows of the house). Before me lay mountains and rivers, forests and lakes, brooks and cascades, while the foreground evinced Nature fashioned to the uses and culture of man: drum bridges, a tea pavilion over the water, a shrine, stone lanterns, a sampan, an arbor of dripping Wisteria.

I was grateful to Baroness Dan when she told me that I might stroll at will and alone throughout the breadth and depth of the garden, begging me to stop a moment for tea before saying my adieus. Once again she bowed (*Continued on page* 58)



A SMALL KAMAKURA GARDEN WITH STONE BRIDGE

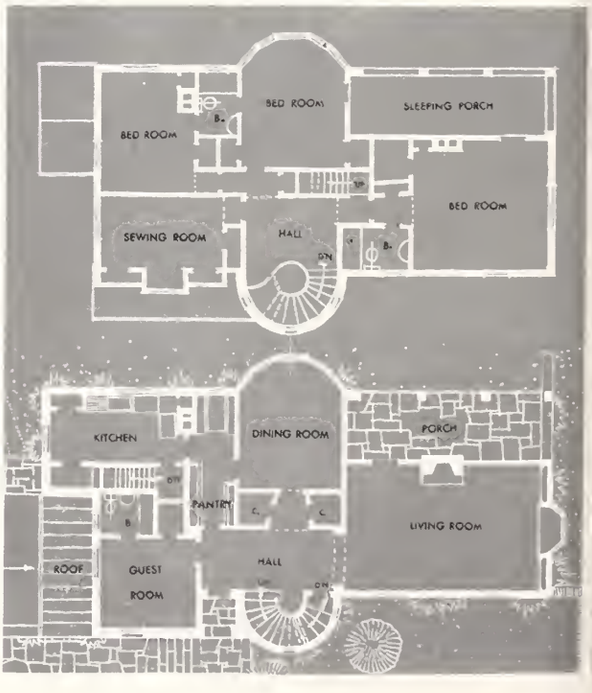


STONE LANTERNS IN A LITTLE GARDEN





BLACK STAINED shingles above whitewashed walls provide effective contrast on the residence of Mrs. Grace Ward Baxter at White Plains, New York. A commendable feature of the plan is the guest room off the entrance hall. The tower contains the stair to the second floor on which are located three bedrooms, two baths and a sewing room. Arthur H. Gilkison, architect



Whitewashed stone and stucco for a dwelling in the Norman manner

What's new in building and equipment

These recent developments will interest home owners and builders · By Gayne T. K. Norton

NEW BUILDING METHODS. Houses with round tops; dwellings enclosed with exterior walls of sheet steel finished in brilliantly colored enamel, or with translucent glass, utilizing a light-weight steel framework for strength;—all these seem to be just over the horizon. House building methods as well as materials are undergoing changes in the striving toward better construction and lower prices. An increasing proportion of the work is being performed in mill or shop, thereby shortening from months to weeks the period required for the erection of even the palatial mansion.

These new houses, in profile, in mass and in color, will probably give us a different conception of what is good looking in residential design. They will not be a mere copy in steel of forms we are accustomed to see in wood or masonry. There will be no attempted camouflage of materials to make a new product appear like something else; rather, entirely new effects will be created.

One instance of the new spirit is evidenced by the design of houses with round tops, developed by H. E. Harvey and said to produce unusual economies in the cost of material and labor. Stock materials available in every locality are assembled in large units in the lumber yard or mill to speed erection time at the building. Still another new development is found in a steel framing system developed by Harry L. Dovell, characterized by outer walls that enclose the building only, depending upon a framework of light steel members to support all floors and roofs. Wall openings of large dimension may be introduced and materials may be utilized for the walls which have never heretofore been deemed available. Floors are of light-weight reinforced concrete over which any finished flooring may be laid.

There are some 56 of these steel framing systems based upon somewhat the same principles. One of the most interesting, developed by the Ferro Enamel Corporation, has been adopted for a house now being built in Cleveland. The exterior wall consists of an assembly of steel sheets, to the outer surface of which colorful, porcelain enamel has been fused.

The walls are fireproof, and will not shrink or warp, while the cost to keep them in first-class shape is practically nothing. Only the matt glaze of the enamel, available in a wide range of colors, is exposed to the weather after the house is completed. Exterior walls in rich, warm buff limestone coloring, with a silver green band under the eaves and at second floor window sill height to provide contrast, is one suggestion of the manufacturer.

The porcelain enamel steel sheets are made as large as possible for easy handling in setting. The largest size is about 30 inches square, backed up with insulation board to make a total thickness of one-half inch. A drastically different conception of scale in small structures is introduced by the large area of these sheets, with vertical joints emphasized by batten strips which effectively seal them against infiltration of the weather.

SASH HOLDER. A combination sash holder and weather-strip recently announced is said to render double-hung windows thus equipped weathertight and easy of operation. Need for counter-weights and boxes is eliminated, while drafts are shut out and sticking or rattling of the sash is rendered impossible.

A beveled brass strip, driven into the edge of each sash, slides up and down in a metal track fastened to the frame. Tension screws, adjusted when installed to the weight of the sash, allow for maximum swelling or shrinking of the wood, so that, regardless of weather conditions, automatic adjustment is constant.

Absence of weight boxes makes possible narrow window casings, together with an increased amount of glass area if desirable. The equipment is recommended for old buildings where present sash may be rehung to afford better weather protection and simplify operation. Rite-Hete Mfg. Corp. are the makers.

ELECTRIC LOAD CENTER. No inconvenience is occasioned by a blown-out fuse in the electric circuit protected by a new type load center which shuts off the current in the event of over-load without recourse to fuses. Enclosed in a compact, sheet steel box, built into a plaster wall in some convenient part of the house, this equipment affords reliable protection against fire, and relieves the housewife of the nuisance of hunting up and inserting a spare fuse in order to restore service.

All electric outlets are locally controlled, as at present, but when an overload occurs, the current is automatically disconnected at the load center. Switches, one for each circuit in the house, are arranged side by side in the steel box, with attractive cover plate through which the handles protrude. All that need be done to restore service after correction of the cause of the trouble, is to go to the box and throw on the proper switch. Position of the handles indicates without possibility of question which circuit is open. Operation is as safe and easy as snapping a light switch. All parts are guarded against manipulation. The equipment is made by the Westinghouse Electric & Manufacturing Co.

HOSE REEL. A reel upon which the garden hose will automatically wind itself when a spring is released has recently been announced. Intended for permanent installation just below the basement ceiling, the equipment will hold a hundred foot length of hose, which is kept permanently connected to the house water supply system. The instant availability of hose and water gives fire protection on the exterior. A neat metal plate, taking the place of the outside faucet, is all that is visible when hose is not in use.

After the reel has been unlocked, which may be accomplished from the outside by a key wrench, a gentle pull will extend the hose to any desired length. A ratchet device keeps the reel fast at the point desired. Water is turned on and off by the key, which also releases the spring by which the hose is automatically returned to the reel. The hose is protected from rough usage, kinking, rotting, freezing, and all other hazards that cause it to wear out quickly. It cannot be tampered with or stolen, we are advised by the manufacturers, the Little Giant Mfg. Co.

BEVERAGE REFRIGERATOR. Encased in porcelain enameled steel, with sides and top of jet black, a new electric refrigerator is now available which is particularly adapted to the chilling of beverages. The unit has a large ice-making capacity with six trays for the freezing of cubes, while shelving is so arranged that storage of tall receptacles is facilitated.

The black porcelain top is said to be unaffected by the contents of any bottles that may be set upon it or come in contact with it. Mounted upon large, rubber-tired casters or wheels, the unit may be readily moved about a (*Continued on page* 54)



MRS. FRANCIS KING



MRS. WALTER R. HINE



MRS. ROBERT COONEY

They name their favorite summer bouquets

Nine selections of flower combinations are chosen by leaders of garden clubs

By rights, there should be twenty or more faces on this page. But the Garden Club ladies proved temperamental. What—name their favorite summer combinations of flowers in mid-June? As soon name one's favorite chord in music, writes one from New England. Mrs. Walter Brewster of Lake Forest, Illinois, famous for her garden activities, explains, "My favorite combination depends on me and the summer and the bouquet. There's nothing static enough in my makeup to answer that question."

Fortunately, there were quite a number who, in the course of making bouquets for their homes and judging them at flower shows, took notes of the combinations. Here they are—and here's what they say about their favorites:

MRS. FRANCIS KING, Honorary President of the Woman's National Farm and Garden Association, member of numerous horticultural organizations, author of several widely read books and many magazine articles on gardening, and honored high-priestess of the Garden Club Movement in America:

"One of the nicest effects I remember for summer is of a flame-colored Gladiolus with the dark leaves of Copper Beech or of such a tree as *Prunus pissardi*. I also like in summer, especially for hot weather, the long branches of young Maple leaves cut from the roadside, with that delightful small Sunflower known as Primrose Stella. This is an uncommonly long-stemmed flower of pale yellow, very good in combination with the Maple foliage."

MRS. WALTER R. HINE, member of the Short Hills (N. J.) Garden Club and the N. Y. Horticultural Society, authority on flower arrangements, lecturer and author of a garden book soon to appear:

"Delphiniums, in pale and dark blues, with perennial Foxgloves, *Digitalis ambigua*, and an accent of peach-leaved Bellflowers in pale porcelain blue or the deeper Telham Beauty. These to be arranged in creamy, deep blue or black pottery.

"Plume cockscomb (*Celosia plumosa*) in deep wine reds with a big splash of Cynoglossum in sapphire blue low in the arrangement, in heavy sapphire blue glass."

MRS. ROBERT COONEY, President of the Peach Tree Garden Club of Atlanta, Georgia, flower expert and a leader in Southern garden circles:

"My favorite flower combinations for summer bouquets are very simple ones, made favorites by the material I have in my garden that looks best in my house. I use Cornflowers, purple Larkspur and Coreopsis, because they look well against the blue wall of my living room. I can have quantities all season and some of my favorite combinations are not available, in spite of space and labor.

"All varieties of Lilies combine well with Larkspur, and I can have them easily. In the hall of my home, I like particularly to arrange Hemerocallis with Gaillardia in copper bowls."

MRS. R. R. GUNNISON, member of the Scarsdale (N. Y.) Garden Club, of the New York Horticultural Society, and an expert on table (*Continued on page* 58)



MRS. R. R. GUNNISON



MRS. E. A. S. PECKHAM



MRS. WILLIAM H. CARY





Lowrey—Sill Lensart

Porches lend a comfortable feature to this house in a Cleveland suburb

THE home of William Emery, Jr., in Shaker Heights, Ohio, follows the lines of Colonial architecture as it was transported from the Eastern states by the early settlers of the Western Reserve. Stone, brick and shingles give variety to the walls

A FEATURE is made of the porches. One with arched top forms an outdoor gallery connecting two parts of the house, much as the covered way of the same design was used by the old New England farmhouses. Charles Bacon Rowley was the architect



PARIAN STATUES TO GRACE VICTORIAN ROOMS

Semi-precious sculpture reveals a romantic past

By Jeannette Lowe

No more captivating foibles of the Victorian Age exist than the delicate white figurines known as Parian marbles. As an expression of an era whose taste has been regarded until recently with amused toleration, if not out-and-out contempt, they recommend themselves for their delicacy, animation and romantic grace. We are so apt to think of a china figure as a gaily colored object that the special claims of pure white porcelain are liable to be overlooked. They have, however, a charm all their own and one which is compelling when they appear in the right setting.

The name "Parian ware" was first applied in England, in 1842, to a hard white biscuit composition which was found to be excellently adapted for the reproduction of large sculpture on a small scale. It was called Parian because of its resemblance to the white marble quarried at Paros, from which the finest Greek sculpture was made. With only the faintest suggestion of glaze, it has a granular marble-like texture capable of very sharp and delicate detail and fine modeling.

Working in such material demands all the subtleties of which potters are capable; and the best Parian ware produced in Staffordshire by Copeland, Minton and several other manufacturers, rivals the finest 18th Century Sèvres and Dresden figures. Parian ware, harder and colder in appearance than the English, was made in France and Germany, while here in America the Bennington potteries in Vermont turned out excellent work from about the middle of the 19th Century. The latter did not, even at its best, however, achieve the distinction of the English Parian.

Horace Greeley speaks of having lingered long with pleasure over the collection of English Parian at the Crystal Palace Exhibition in New York, in 1853. In writing of it later, he says: "The introduction of this matter will effect for statuary what electrotyping accomplishes in harder metals—the reproduction of the finest in art and the multiplication to any number of objects and so the elevation of public taste in articles of fancy". Parian ware continued to be in vogue here until the 70's, but it suffered such a decline in quality during that fearful era that much atrocious work was perpetrated.

Perhaps its very whiteness necessitated the excellence of modeling which marks the best Parian ware. To produce a figure that is to be uncolored demands more skill than one in which errors in modeling may be covered up by pigment later. Certainly, working in this material, which has been called the best substitute for marble,



Because the composition of the biscuit in these statues resembled the white marble quarried at the Greek island of Paros, the ware was named Parian. It was a favorite medium with Copeland and other manufacturers in England and with our Bennington potters

places the potter not far below the sculptor. In fact, someone has given to these figures the happy epithet "semi-precious sculpture".

Beside figurines of Classic inspiration, animals were sometimes modeled, and occasionally humorous subjects appear in the groups. Not only decorative objects were fashioned, but such household utensils as pitchers, jugs and candlesticks. These, however, are much less successful than the vases, urns and small decorative boxes which, pale and opaque, belong on the shiny, dark surfaces of the ubiquitous small tables or hanging shelves now coming back into favor. Sometimes metal was combined with Parian ware to make clocks. One fascinating small object, designed for a dressing table, was a ring holder in the Directoire manner, embellished with gold.

That no inconsiderable skill is necessary in the fabrication of Parian figures may be seen when it is understood that figures are cast in several parts and joined later. Figures are never made on a potter's wheel. Horace Greeley speaks of the importance of the potter's knowing the anatomy of the human figure and Dickens has left a description of his visit to the Copeland factory to see the manufacture of Parian sculp- (*Continued on page 60*)





THE Parian clay lent itself to fine modeling and delicate detail such as this miniature statuary required, and the whiteness of the finished product appealed to the virginal Victorian heart. Classical figures, animals, and household articles all were made in Parian. The ware is cast in moulds and slightly glazed

SINCE the return to favor of Victorian decoration, Parian figures have again become an object of collectors' solicitude. Set against the dark tones of Victorian walls, they display their fragile beauty to advantage. The examples illustrated are from the collection of J. Byrne Dougherty and Howard McAllister

Community markets for mutual profit

By the Countess of Gosford

OPEN markets! Why do they not exist in every town the length and breadth of the country? Why has not every village, large and small, got one? We who are so progressive, so organized, so demanding of the best, withal so public-spirited, why have we not turned our attention to the small farmers of the East and studied how to help them? Abroad, the farmer is comparatively well-to-do. In America his is the most ill-paid of all trades, and his work is by far the hardest. Much of his trouble is due to the fact that he is an isolated individual knowing little of trade, and with few contacts in the world beyond his fences.

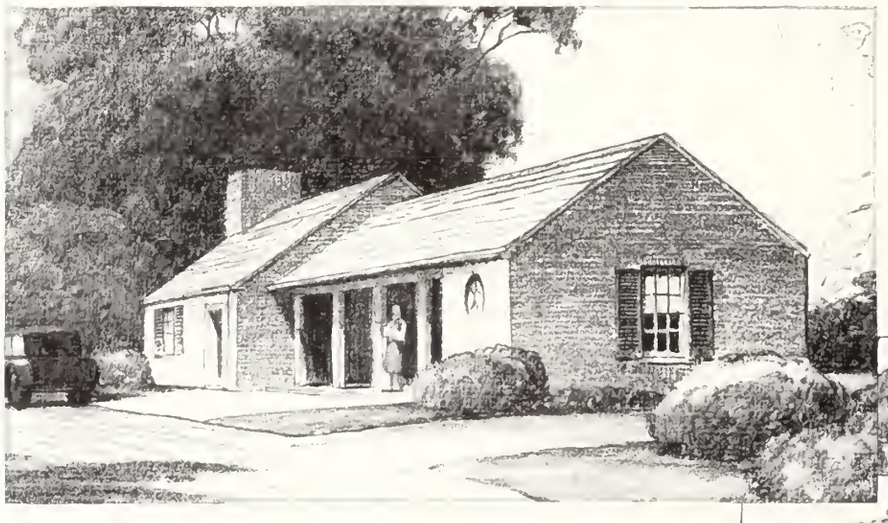
While the western farmer has his good years, the eastern farmer rarely sees much money pass through his hands, unless he is lucky enough to have a farm on a highway where the passing motorist may patronize him. Even those of us who live in a country town or village are quite content to let our cooks order from the shops produce coming from distant city markets, when we might buy it fresh and, of course, far cheaper if only there were a way of patronizing the garden, farm and dairy nearby through a central market.

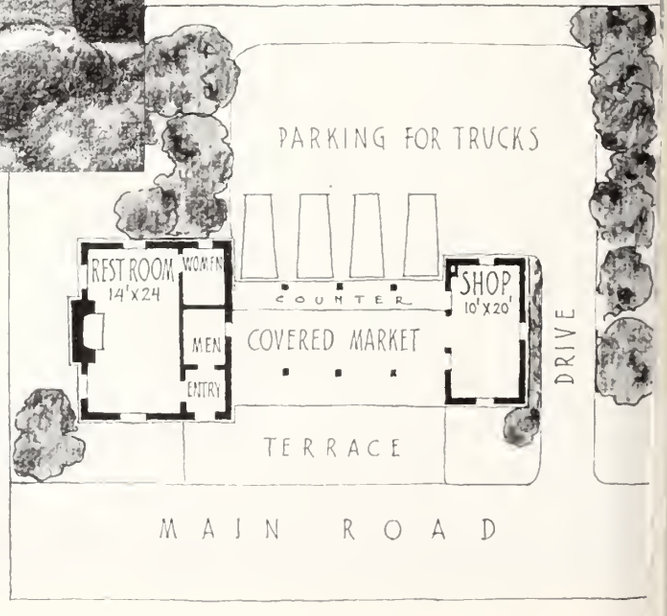
Since an open market is of proved benefit both to producer and consumer, why has not every town already got one? One reason is because of the local Chambers of Commerce, which are made up principally of shopkeepers. Business is organized in this country; the farmer is not. Therefore, it is politically unsound for the officials of a town to start a retail market for the farmer. But markets can be started by private individuals and will be welcomed by these same officials, as they realize that the large sums of money which now go to distant city dealers will in this way stay within a close radius and sooner or later be spent in their town. The greengrocer will be hurt to a certain extent, but the shops in general must profit from bringing the farmer into town and giving him a little surplus to spend.

This experiment of an open market was made in Bennington, Vermont, last summer. A public-spirited citizen generously loaned a fine piece of land, near the center of the town; the farm bureau coöperated by sending out notices to the farmers of the neighborhood and calling individually on many of the larger and more important ones. The Bennington newspaper spread the glad tidings of cheaper and fresher produce to every home in the district. All this promotion effort involved but little work; only the right spirit was needed. The market was purposely started quite late in the season so that the farmer would have only his surplus produce to bring. This insured against the possible disappointment of too few customers, or too much of the wrong thing.

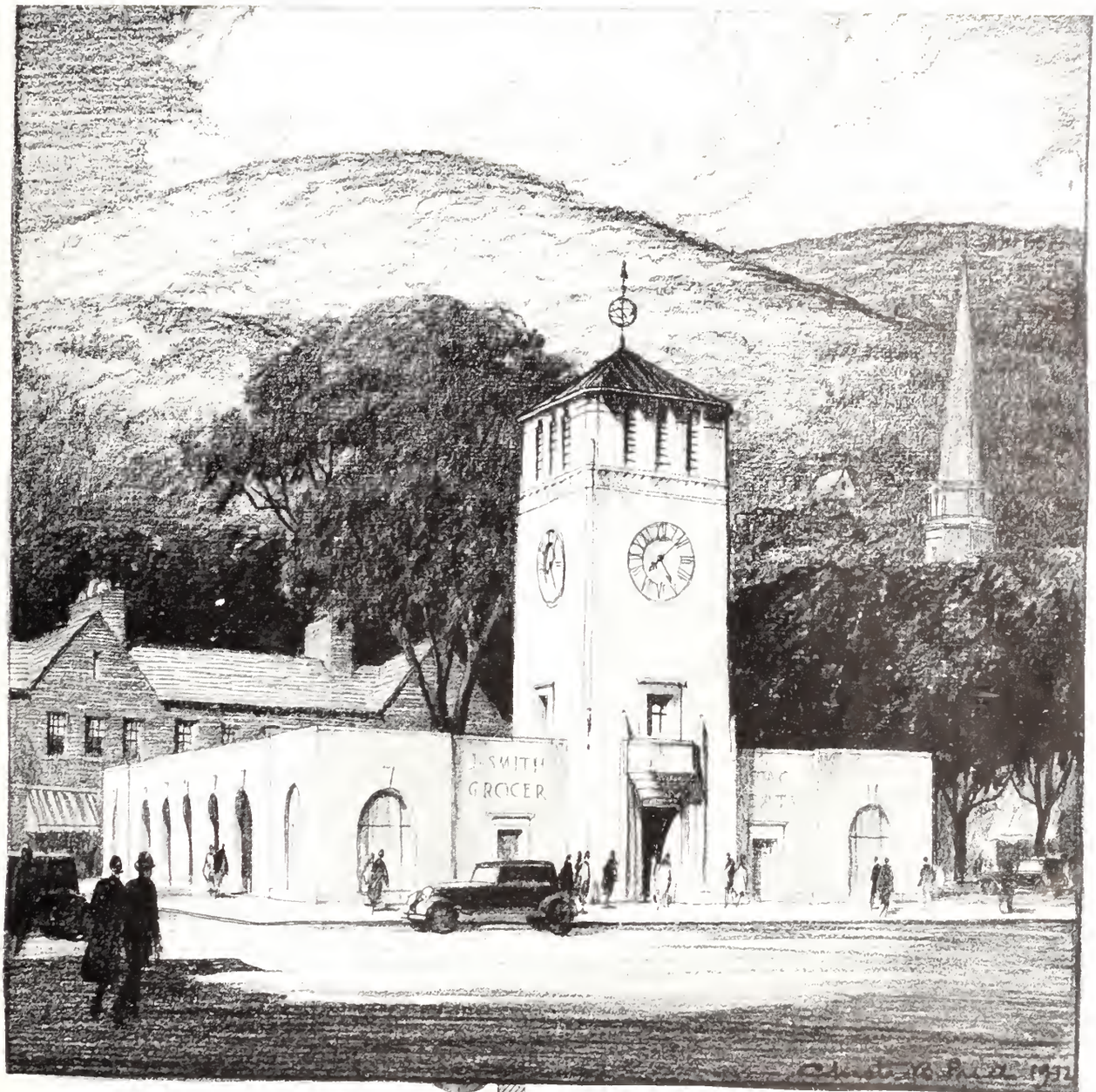
Of course it had to rain on the opening day, and but nine brave pioneer farmers came, and comparatively few buyers, yet by noon everything was sold and everyone was happy. Farmer and buyer went home and told their friends, with the result that the following Saturday we had doubled in numbers, and each subsequent week business steadily increased.

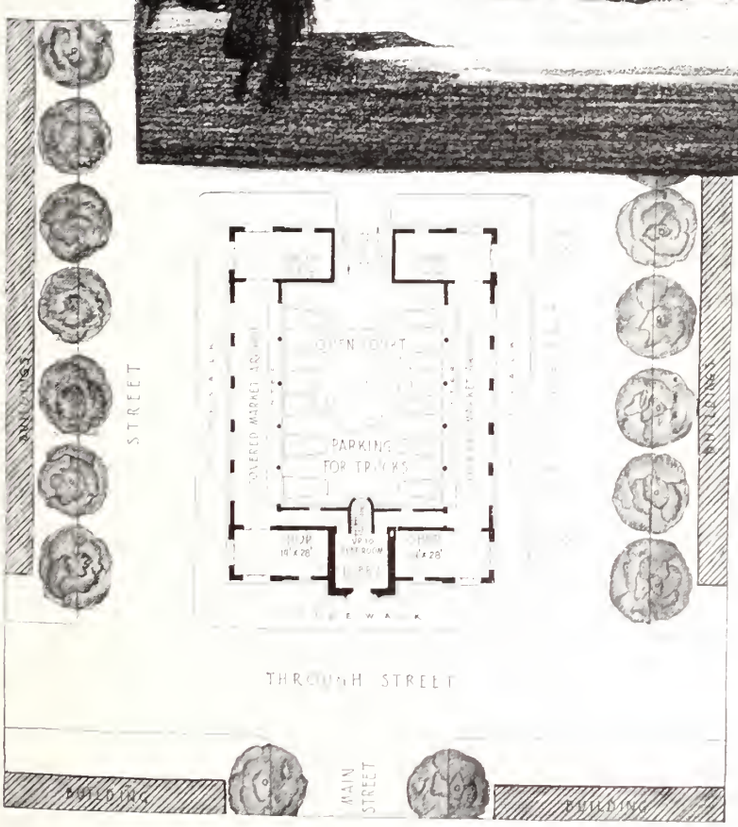
Now a covered market is contemplated for the winter months, and instead of one market-day a week, two are planned. By then, the experiment will have made enough friends to warrant extra crops being raised and home-dressed meat will be added to the list of fruit, vegetables, flowers, butter, eggs, cheese and poultry previously sold. In fact there were even hooked rugs and hand-woven baskets, all sorts of preserves and spices and cakes on sale at the first Bennington market.





THIS well-designed and practical roadside market to serve a neighborhood or a small village can be erected at from $4,000 to $5,500. It is built upon a three-foot foundation and contains place behind a counter for four trucks. At the right of the market space is a small shop, to the left is a rest room. No heating plant is provided; a fireplace serves the rest room. Chester B. Price was the architect. The American-born Countess of Gosford, advocate of open markets in the article above, makes her home at Shaftsbury, Vermont, where she is in close touch with the typical New England farmer







A MARKET for a town has been laid out in a block plan with truck parking space inside a hollow square and sales counters along covered arcades. At each of the four corners is a 14 by 28 foot shop. Rest rooms are located in the tower, reached by stairs from a central lobby. The tower is heated by a plant in a small basement beneath. Mr. Chester B. Price, designer of this market also, estimates that its cost would fall somewhere between $30,000 and $40,000 depending on the section of the country in which it is to be erected

The Gardener's Calendar for August

This Calendar of the gardener's labors is planned as a reminder for taking up all his tasks in their proper seasons. It is fitted to the climate of the Middle States, but may be made available for the whole country if, for every one hundred miles north or south, allowance is made for a difference of from five to seven days later or earlier in the time of carrying out the operations. The dates are for an average season

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
	1. Strong young Strawberry plants set out now in properly prepared soil will bear next season. To secure the maximum production season, divide your order equally between early, mid-season and late varieties. Be sure and get both staminate and pistillate plants to assure fruit.	2. Taller growing varieties of Gladioli should be staked to protect them from breakage by wind. For individuals and small clumps single stakes will suffice. For rows, use lines of twine on both sides of the row, stretched tight between stakes set ten feet or so apart, forming an alley.	3. Uncultivated ground that you intend to plant next year ought to be plowed or spaded now, raked, and planted with some green cover crop like Canada Peas or Vetch. This cover crop, in turn, is to be turned under in the fall and left to rot away in the soil during the winter.	4. The tops of the Asparagus plants should be left standing until after the seeds ripen, to give the roots an opportunity to store up growing energy for next spring's crop. If Asparagus beetles attack them, spray thoroughly with arsenate of lead, for the foliage must be saved.	5. Lilies like to have their roots fairly cool, especially during the hot weather. Unless foliage of some sort shades them and produces this result, mulch the ground over and around the roots with grass clippings or some kind of rough litter that is free from weed and grass seeds.	6. Narcissus plantings that have become crowded, or in which the soil needs enrichment, may be dug up now and the bulbs sorted preparatory to replanting at the usual time in the fall. Store the bulbs for this period in baskets in a cool, dark but fairly dry and airy place.
7. Early Celery that needs blanching will do better when boards or patented blanchers are used for this purpose than if it is banked with earth in the ordinary manner. The trouble with using the earth is that it has a tendency to create undesirable heat inside the mound.	8. Every weed that ripens and spreads its seed means more trouble for you next year. Get weeds out of the ground before they mature, and be sure to remove all of the roots. Surface cultivation two or three days after a rain or watering will kill innumerable seedling weeds.	9. Top-dressing of finely ground bone meal worked in with a claw around the Rose bushes will stimulate them and result in finer flowers during the short blossoming season. There need be no fear of the bone meal burning the plants' roots, as some other fertilizers may possibly do.	10. The compost heap is a garden asset to which additions may be made throughout the year. Grass clippings, sod, vegetable tops, leaves—all these materials should go into it. It is no bad idea to add an occasional pailful of refuse from the kitchen, covering it to avoid odors.	11. Arsenate of lead spray is the remedy for all sorts of leaf-eating pests. It is an internal poison which must be taken in with the leaf fragments, so is no cure for aphis. For these latter, nicotine or some kind of spray which injures their delicate exteriors must be used.	12. Discarded matter from kitchen and table will, if dug into the vegetable garden, eventually make good plant food and humus. It is well not to mix coffee grounds or grease with it. This kitchen refuse should be covered by several inches of soil, to hasten decomposition.	13. For the finest Dahlias, disbudding should be continued to the end of the season. It results in larger flowers through the concentration of the plants' energy on a smaller number. Generally speaking, the two side buds in every group of three are the ones to be removed.
14. Do not cut down the foliage of the Peonies; its presence is necessary to the welfare of the roots. The leaves will make no further growth but should be left until they are killed by frost. It is a good idea to top dress with bone meal, to assist the roots in storing up energy.	15. From now until late September is a good time to plant coniferous evergreens. It is essential, however, that they receive an abundant supply of water uninterruptedly until freezing weather. Under no circumstances should the roots be exposed to sun and wind, even for a few minutes.	16. Muskmelons will be helped to ripen evenly and escape rotting by placing a bit of board or an inverted flower pot under each fruit so as to get it off the ground and permit free air circulation. In working among the vines, be careful not to step on or otherwise injure the stems.	17. At this time of year the Tomato plants are not infrequently attacked by very large pale green caterpillars that eat the foliage voraciously. Hand-picking is a remedy, although squeamish people may prefer the use of a ten-foot pole wherewith to dislodge the beasts.	18. When sprinkling the lawn, do the job thoroughly so as to wet the ground several inches deep. This principle, indeed, is one which should be applied to all watering. A mere surface sprinkling does more harm than good, for it encourages shallow rooting, easily injured.	19. Privet and other hedges that are clipped, as well as evergreens that are trimmed for height or shape, may be pruned now while they are comparatively dormant. Properly managed, this shearing results in denser growth and absence of unsightly gaps or "voids."	20. Keep the birds' bath filled, especially if a drought comes. The content evaporate rapidly in such weather, to say nothing of what the birds themselves spatter about. It is a great convenience, of course, to have the water piped direct from the regular house supply.
21. Ornamental stock, woody as well as herbaceous, can be transplanted if it is well soaked several hours before lifting, reset quickly and firmly, and thoroughly watered. Where feasible, it is a good idea to provide shade and wind protection for a few days, in very hot weather.	22. A piped irrigation system, either overhead or underground with outlets at intervals, is one of the best garden investments you can make. Several good ones are obtainable, designed for different sizes and shapes of area. They are well worth investigating right now.	23. Strawflowers intended for winter bouquets ought to be cut before the blossoms are fully open. Dry them in the shade, hanging head downward in small, loose, uncrowded bunches. In handling, be especially careful not to crack the stems near the blossoms.	24. Cuttings of various woody plants can be started in a shaded coldframe which can be covered with sash as cold weather comes. In most cases use ripe new wood, with most of the foliage removed. Various combinations of sand, sand and soil or sand and peatmoss are used.	25. It is well to go over all the coldframe sashes and greenhouse glazing, replacing broken glass, puttying and repainting. All should be finished ahead of time. Equipment which is taken care of in this way every year will last much longer and actually produce better results.	26. Thorough cultivation of the surface soil after every rain or watering will prevent caking and do much to conserve the moisture where it is needed in the region of the roots. Furthermore, such cultivation will destroy the young weeds before they get a start and begin to do damage.	27. Deciduous trees that need only moderate pruning may receive it now. It is easier to gauge such work while the foliage is on than after it has fallen in the autumn. Large limbs, of course, should not be removed until the sap has receded from the branches in the autumn.
28. The wise gardener who wants bulbs for fall planting orders them early. The stock of some species and varieties is limited and only the early comers can get them. This should be a good buyer's year for bulbs as well as other items on which general prices have been lowered.	29. From now until the latter part of September is a good time to divide and replant Iris. Do not put the Germanica type in manured soil, as this may lead to troublesome crown rot. Bearded Irises do best in a limy soil, while the Beardless generally prefer some acidity.	30. The Onion crop ought to be ready now for harvesting. After pulling, allow the bulbs to cure in the sun for several days before cutting off their tops and storing them in a dry cellar. Before putting them away, be sure that all the bulbs are sound and free from adhering dirt.	31. When the Peaches have been harvested it is an excellent plan to spray the trees with Bordeaux mixture as a precaution against the inroads of disease germs. Proper attention to such matters at the right time has a definite bearing on the quality and size of future crops.	● New Moon, 2nd day, 4 h. 42 m., morning, E. ☽ First Quarter, 9th day, 2 h. 40 m., morning, W. ○ Full Moon, 16th day, 2 h. 42 m., morning, W. ☾ Last Quarter, 24th day, 2 h. 21 m., morning, E.		

Old Doc Lemmon comments on raindrops great and small

To some city folks, I s'pose, rain's just rain—somethin' thet ain't got no more character than plain, or'nary water in a wash-basin. They just h'ist an ombrelly or stay to home.

"Wal, thet's one way o' lookin' at it, mebbe, but it don't go out here with us country people. To us rain is a mighty important thing, one way or t'other, an' we watch it so sharp thet after whiles we git to know the hull fambly o' raindrops the same as we do our flocks o' chickens or the cows out in the pasture lots. Yep, an' we l'arn thet there's purty nigh as many diff'rences into 'em as there is amongst the livin' legged critters, too.

"Fust-off, 'specially at this time o' year, there's them scatterin' splashes, 'most as big as dimes, thet come ploppin' into the dusty road just afore a whackin' old thunderstorm busts loose. Kind o' like scouts, they be, scootin' acrosst the country to warn folks to take to cover afore the flood ketches 'em. They pass by, an' fer a minute ev'rythin's still. Then the hull force o' the storm comes drivin' on an' ye can't scurcely see the front gate, whut with the darkness an' the wind an' the gray walls o' rain.

"Yep, them's one kind o' drops, an' another is the sort thet all of a sudden comes spillin', straight as a plumb-line, out'n one o' them steamy, gloomy summer skies thet seem to shut down over the hull world. All mornin', mebbe, it's been dark an' foggy, but without no rain at all. Ye've just 'bout made up yer mind thet after all it'll be a good day to start hoein' potaters, when *whoosh*—the hull blame sky turns inside out an' spills ev'ry last pailful thet's into it. In five minutes the cow-yard's a puddle; in ten, the brook by the road is runnin' high an' yeller. But afore ye've decided to git into gum boots an' a slicker to go out an' clear thet clogged drain yonder, it's all over an' things settle down to steamin' ag'in.

"There's a mighty lot o' diff'rence 'tween them big, round drops an' the thin, cold, steady ones thet come a-slantin' out'n the east'ard fer two-three days at a stretch in the fall an' winter. Gol-a'mighty, but they're disperitin' an' gloomy! Still an' all, I calc'late we couldn't git along 'thout 'em, fer it's rains like them thet really git down to the innards o' things an' raises the wells an' starts the springs to runnin' ag'in.

"An' still somethin' else ag'in is the soakin' spring drizzle, so fine thet ye can't scurcely call it rain. How it does bring up the worms an' start the young grass an' all the young plants gittin' ready to sprout! Millions o' teeny drops for millions o' teeny scraps o' life—there ain't nothin' quite so heartenin' in all this queer old world!"



A charming introduction to the summer meal---
Jellied Consommé



21 kinds to choose from . . .

Asparagus
Bean
Beef
Bouillon
Celery
Chicken
Chicken-Gumbo
Clam Chowder
Consommé
Julienne
Mock Turtle
Mulligatawny
Mutton
Ox Tail
Pea
Pepper Pot
Printanier
Tomato
Tomato-Okra
Vegetable
Vegetable-Beef
Vermicelli-Tomato

Consommé, the formal soup *par excellence,* reveals the French soup-chef in one of the highest phases of his art. It is a soup that demands exquisite delicacy and balance, yet it must possess that tonic, invigorating quality for which it is famous.

Whether you serve Campbell's Consommé daintily and attractively jellied or as a bracing hot broth, you find it true to the best French tradition. Made from choice beef, this soup is amber-clear and a delight to the taste. There is the deft flavoring of carrots, celery, parsley, onion and seasonings. A soup for epicures!

Look for the Red-and-White Label

Campbell's Consommé Jellied

To the contents of a can of Campbell's Consommé add one and one-half level teaspoonfuls of granulated gelatine, heating the soup until the gelatine is dissolved. Chill in a refrigerator for at least three hours . . . Serve in cooled bouillon cups.

MEAL-PLANNING IS EASIER WITH DAILY CHOICES FROM CAMPBELL'S 21 SOUPS

The goldfish on the bathroom wall

(CONTINUED FROM PAGE 17)

logical items in bathroom decoration and offer a wide range of possibilities. Thus the mirrors in the bathroom on page 15 depend for their effect on a painted border of mementos culled from a Victorian memory book—pressed flowers, theatre tickets, gloves, a valentine, a fan—given a delightful modern flavor by James Reynolds—which is echoed in the modern color scheme of the room—salmon pink, chartreuse, mulberry and brown. The frames of these mirrors are marbleized the same tone as the side of the tub—mulberry with pink graining. Pale salmon pink walls, chartreuse Celanese curtains with mulberry sashes, and a chandelier and powder jar of old vaseline glass complete the scheme. Black, gunmetal and blue mirrored glass are fast coming into popularity for wall coverings. The newest color for mirrors is gunmetal, the bath on page 17 being paneled in glass of this color decorated with a frieze of marine vegetation sand-blasted into the glass.

Still another medium for walls is flat paint, and the manner of using it will either give a bathroom distinction or leave it commonplace. The bathroom at the top of page 16, for example, has flat blue walls surmounted by a frieze of gray and white diamonds. Nothing could be simpler or more effective. Other parts of the room lighten the effect—a floor of gray, white and yellow rubber and bath curtains of white moire bordered in yellow.

Border papers may be combined with painted walls. In country house bathrooms an apricot painted wall might be finished with a narrow floral border in harmonizing colors around the ceiling and carried down over the windows and doors, or white walls with a green and white border. Or the borders might be used to frame panels in the wall. Border papers come in great variety nowadays.

A distinguished example of paint and paper is found in the bath above. Over walls marbleized in panels was set an old wall paper frieze of urns in Etruscan red on a pale blue-gray ground. The other colors are found in the blue fixtures and the black satin curtains lined with gold taffeta.



WALLS in this bath are marbleized gold with old wall paper frieze in blue, black and Etruscan red. Nancy McClelland, decorator

Some rich relations and country cousins

(CONTINUED FROM PAGE 26)

Phlox, flame; Geranium, crane's bill (the seed); Myosotis, mouse's ear; Delphinium, the dolphin; Jonquil, the small rush; Calceolaria, the little shoe; Nicotiana, the little nun; Aster means the star; Gladiolus, the little sword; Convolvulus, the little twister; Oxalis, sour; Plantain, the sole of a foot; Cynosurus, beautiful grass; Syringa, the plant of pipe stems; Chrysanthemum, the golden flower (as once it was); Stapelyotis, fit for a crown; Lemon, the proper name of Mother Carey, the weather vane; Delphinium, the old name of Spring; Dicentra, two spurs. Doubling the Latin Pomum, the granulated apple, Apricot, early ripe.

Even the humble Parsnip and the workaday Cabbage are named for the objects they resemble respectively, the dibble and the head.

If one may suggest a word or two here and there, it is easy to translate countless more of such descriptive names into English. For instance, Hepatica, the plant with a liver-shaped leaf; Carnation, the flower of flesh tints; Pittosporum, pitch seed; Rosemary, ocean dew (probably referring to its pungent sap); Rhododendron, the rose-colored tree; Coreopsis, having the appearance of a bug (meaning doubtless the seed); Ampelopsis, having the appearance of a vine. But why was "appearance" inserted, when nothing could be more patently vinelike than the Ampelopsis?

They say the children of the pious are very often full of the Devil. Quite as true in the plant world as in the human. Where are there gayer, more carefree more abandoned devotees to a life of pleasure than the Marigold and the Holly? Yet their ancestors were given over to a life of piety so complete that their very names were Mary's Gold and the Holy Bush. The Hollyhock then was the Holy Hock, meaning the Sacred Mallow, but now it is just a frivolous pretty thing, almost never seen in the churchyard.

What's new in building and equipment

(CONTINUED FROM PAGE 45)

room with no danger to floor finish or coverings, and may be plugged into any electric convenience outlet. The Gibson Refrigerator Co. are the manufacturers.

AIR WASHER BLOWER. Clean, pure and healthful air is made available for many homes by a compact unit which may be effectively used with any ventilating or warm air heating system now in service. By means of a fine mist or fog the equipment is said to clean, purify and deodorize the air and to mix it with moisture before the air is delivered to the heating chamber. Good health and cleanliness are promoted in the house, where the spray will cool the hot air in the summer, and relieve the dry and baked condition of the air in the winter.

Made of heavy gauge, galvanized iron throughout, the combined air washer and blower is built into a single housing and will endure as long as the heating plant, we are informed. Fan housing is of copper alloy with soldered seams. Nozzles at either inlet produce the large, fan-shaped spray, drawn in with the air and churned in the scroll, so that impurities are washed out of the air and a proper amount of moisture is added thereto.

A deflector in the outlet opening prevents water in liquid form from going through. In harmony with the starting and stopping of the blower, a valve turns the water on and off. Blower is controlled by the temperature in the hood of the heater and in the room; the water supply by the humidity in the air. This equipment is manufactured by the American Machine Products Co.

VITREOUS CHINA TRIM. Vitreous china moldings of new design are available for the enhancement of a kitchen sink that is surrounded with drainboards and facing of enamel tile. Formed from vitreous china, the moldings create a rim around the drainboards and across the front of the sink to embellish the very attractive and serviceable kitchen equipment. The pieces supplement the glazed tile used for sink facing and drain areas, we are told by the Fairfacts Co., its manufacturers, and include a quarter-round that encircles the rim of the sink.

FIXTURE PROTECTION. To preserve the lustrous enamel surfaces of bathtubs from mars and scratches while bathrooms in which they are set are being built, the Kohler Co. announces a paste that offers a convenient, safe and inexpensive method of covering the highly glazed and frequently colorful enamel. After the paste has been brushed onto the surfaces to be protected, several thicknesses of ordinary newspaper are applied to produce a tough, hard covering capable of withstanding all common abuses. When construction is completed a liberal soaking with water will loosen the paste so that the paper may readily be peeled off. Fixtures other than tubs may be similarly protected against dropping of plaster, tools or scaffold.

INSULATED GAS RANGE. A cooler kitchen is promised with a gas range of improved design wherein heavy insulation adds efficiency and comfor while reducing fuel consumption. In sulation in the form of a thick laye of specially prepared mineral woo lines the sides, top and back as we as the doors of all ovens. This great reduces heat radiation through th range body into the room, while insul tion of doors deadens metallic soun

Deep slots in oven linings secure hold racks. This assures a smooth, a tractive interior, with rounded corne that may easily be wiped clean. Oth outstanding features include oven he regulator, all-porcelain enamel finis cool handles of bakelite for doo cooking top and gas cocks, all gas co trol parts hidden with handles a lighter push button alone in sight. G cocks may be arranged to lock wh shut off. New, removable patent burners of aluminum alloy are no corrosive and cannot be clogged by bo overs, we are told by the Americ Stove Co., maker of this equipme

COPPER PATINA. Copper sh metal treated to give it a natural gre patina, is now being made availa for building construction, thus rep ducing at once the color harmony a weathering appearance ultimately tended by the architect. Having identical constitution of the natura weathered surface, the patina th formed is said to be changeless. It the natural coloring produced swi because nature has been helped speed up the process. Like the nor weathering, which comes only afte year or more of exposure to the ments, the patina formed is insolu in water we are told by the Coppe Brass Research Association, and that reason is permanent.

BLACK BRICK. The introductio black brick marks a recent developm in modernizing the home to rende distinctive. Every house has one more chimneys, and brick, jet blac color, may embellish the fireplace hearth on the interior as well as chimney surfaces exposed on the side. Specially formed units rounded corners and beveled sides available for building chimney top unusual design. In all kinds of mas dwellings black brick is recommen for window sills paneling and dec tive trim.

The black color is obtained by jecting special clay to an exch firing process, we are advised by manufacturers, the Auburn Brick The standard unit is similar t ordinary brick in size, in weight ar absorptive properties, it has a sm texture and is laid up in the wall usual type of mortar. Colors recomm ed for the mortar are black and w

CHROMIUM OUTLET PLATES. l tric outlet plates finished in glear stainless chromium now match modern kitchen and bathroom ha ware. For operation of electric re erators and motorized appliance kitchens, for breakfast nooks w toasters, percolators and waffle are in demand, and for built-in portable heating units in bathr double outlets are recommende receptacle outlet with tumbler s

(*Continued on page 57*)



هالیتوسیس

(It's Grounds for Divorce)

What is the meaning of these strange Arabic symbols written centuries ago?

Surprising as it may seem, when translated they spell halitosis (unpleasant breath).

The ancient Mohammedans recognized what the modern Listerine advertisements have always attempted to convey—that halitosis is the unforgivable fault.

So strongly did they feel this that halitosis was made one of the four grounds on which a divorce could be obtained.

It looks as though the Mohammedans were smarter than we are . . .

* * *

You—anyone—is likely to have halitosis for the reason that 90% of the trouble is caused by tiny bits of food fermenting in the mouth.

But you need never offend if you use Listerine. Listerine both prevents and remedies halitosis because of its double action.

Deodorizes 12 Hours Longer

Being antiseptic, Listerine instantly halts fermentation, the cause of odors. And then, because it is the swiftest deodorant known, it gets rid of the odors themselves.

Tests show that Listerine instantly overcomes odors that ordinary mouth washes cannot conquer in 12 hours or more.

For Certain Results—Listerine

When you want to be certain that your breath is beyond reproach, and agreeable to others, use only Listerine. Don't take chances with solutions of doubtful deodorant power. Remember, Listerine is effective because it attacks the cause, then removes the effect. *And its taste is pleasant.*

If you haven't a bottle in your medicine cabinet, get one now.

* * *

Because of its marked deodorant power, Listerine is a delightful aid in overcoming another social handicap—perspiration and other body odors. A great many women and men labor under the delusion that the use of mere soap and water will overcome this humiliating condition. Nothing is further from the truth. For swift deodorant effect, you must use a deodorant. After your bath, simply apply Listerine to the guilty areas. It cleans, freshens, sweetens, and deodorizes. You go forth feeling that you are fastidious and immaculate.

LISTERINE DEODORIZES FASTEST

Send for our FREE BOOKLET OF ETIQUETTE—tells what to wear, say, and do at social affairs. Address, Dept. HG8 Lambert Pharmacal Co., St. Louis, Mo.

Use it also for BODY ODORS

NEW—In Salubra Wall Covering
☆ ☆ The Choicest Period Designs
Re-Created for the American Home



"Motifs Chinois et Persans" (Pattern No. 32833), reproduces a wood-blocked Jouy design of about 1778, showing the Chinese and Eastern influence in vogue in France during the 18th Century. (Furniture courtesy CHARAK).

Salubra—in this new Period Collection of wall coverings—brings you lovely designs for the Colonial home, with those exquisitely beautiful colorings and that texture all the world admires. More than that—Salubra Period designs have a combination of practical features that cannot be obtained in any other wall covering. Every pattern is *fadeless*, *washable*, and *sanitary* qualities non-existent in early times but which are *essential* in a wall covering judged by *today's* standards. These unique, practical advantages are your insurance against walls growing shabby. They make Salubra a lasting decoration without any further treatment.

These delightful designs recreate the very atmosphere and spirit of the "Colonial Era," for they themselves are recreations and adaptations of the choicest examples of 18th and early 19th Century wall decoration. And all are beautifully executed in real *oil colors* by the distinctive Salubra technique.

Prices from $2.10 to $3.75 per roll in rolls covering 15% more wall space than the average wallpaper roll. Consult your architect or decorator—or write to Frederic Blank & Co., 230 Park Ave., N. Y.



"Pastorale" (Pattern No. 32833), a design of French origin of a type extremely popular in early American homes. Motif is from a toile de Jouy by J. B. Huet (about 1810). Comes in a number of true Period Colorings. (Furniture courtesy BRUNOVAN, INC.)

Salubra

REG. U. S. PAT. OFF.

Won't Fade WALL COVERING Will Wash

House & Garden's bookshelf

THE BOOK OF ROSES. By Dr. G. Griffen Lewis. Boston: Richard G. Badger.

ANOTHER amateur has accomplished the seemingly impossible by making a really valuable addition to all that has before been written about the Flower of Universality. Largely because he is an amateur and partly, perhaps, because he is a physician, he understands the difficulties that worry the inexperienced and the average gardener in endeavoring to manage this least tractable of the most popular flowers. Only in recommending very deep and elaborate preparation of beds is he at variance with the best modern practice, which is to be satisfied with twelve or fifteen inches of good soil, well drained and aerated. His discussion of the kind of plant to buy, of hybrid teas and others used for bedding and for cutting is brief, clear and sufficient. It ends with advising, in general, the use of two-year field-grown plants budded upon good stock, preferably Japanese Multiflora. Not all rosarians today, however, set the union as much as two inches below the surface, or advocate the stirring of the soil in cultivation to a depth of three inches, or think that abundance of moisture is so vital.

It is to be regretted that in treating of the care of plants during the growing season, the author does not give appraisal of the various sprays for Mildew and Blackspot, some of which do not disfigure the foliage as does the Massey dust mixture and some of which are probably more effective. But, on the whole, in all matters relating to the handling of the plants the volume is prëeminently satisfactory and uniquely explicit.

Dr. Lewis has taken special pains to guide in what to many otherwise good gardeners is an art of mystery, that of sensible pruning. Propagation also is made plain and easy, except that it seems to be assumed that everybody knows about sowing seed for his stocks, say of Multiflora, very early in the spring, about the harvesting of the younglings in the fall of the second year, and the keeping of them cold and dormant until, with necks cleaned of all lateral roots to the distance of about two inches below the crown, they are planted out in the spring, with earth mounded up to keep the skin of the necks tender until the bud is inserted the following July or August.

Much useful information is given about public rose gardens to visit, about rose societies, about cutting and exhibiting blooms, about the making of rosewater and perfumes, and about other curious uses of petals and wood and about the many miscellaneous items of accretion so inevitable in the case of a flower that figures through long centuries of art, literature and legend. Yet there is wise refraining from attempting to enumerate and describe varieties in the face of the countless meritorious introductions that are being made annually. Space is rather given to the unusual species, both the wild and their derivatives, many of which have charms and uses, in garden making, that are lacking in the more familiar forms of the modern garden rose. Even more of these, indeed might have been mentioned. The Lambertianas, for example, which, like Doctor Van Fleet's New Century and others, are leading the way toward our having desirable shrub roses, are not referred to, although there is place given to Mr. Lambert among eminent rosarians. This chapter, a very interesting one, and the latter part of the book in general, were evidently done too hurriedly, for there are such mistakes as attributing Doctor Van Fleet's American Pillar to Mr. Walsh and numerous misspellings of names. Some of the color plates also might be improved, for most of the copper-colored roses and some of the pinks are too dark in tone, though the reds are portrayed with tolerable faithfulness.

F. B. M.

EARLY AMERICAN PRESSED GLASS. By Ruth Webb Lee. Pittsford, N. Y.: Ruth Webb Lee.

IT IS easy to believe the author's statement that she never would have undertaken the labor of preparing this book if, at the outset, she had realized what the number and magnitude of the obstacles were that she would have to overcome. One can also readily believe her assertion that she devoted years of study to her subject and traveled thousands of miles in search of reliable information. But it was worth while. She has made a compilation which must be of inestimable value to all collectors of American pressed glass and she may rest assured that she has succeeded in her commendable ambition to produce a practical handbook for that vast company of enthusiasts whose shelves and cabinets sparkle with those products whose patron saint might properly be denominated St. Sandwich.

She makes a noble endeavor to explode the Sandwich myth, recognizing the fact that the majority of dealers and uninformed collectors appear to believe that all pressed glass originated in this little Massachusetts community. Her vast accumulation of facts will deal this myth a sturdy blow.

One of the author's principal intentions was to classify the hundreds of patterns and to establish the name of each, in order to facilitate the collecting and assemblage of sets. In this endeavor she has firmly avoided the acceptance of hearsay evidence, of old wives' memories, of dealers' assumptions, and has listed, as positively existing, only those forms or items which she has seen with her own eyes. The hundreds of illustrations in the book bear testimony to her meticulous research.

The reference value of the work is somewhat impaired by the inadequacy of the index. However, the volume is not intended for the novice. It devotes no space to what might be called the elementary principles of glass collecting. The author assumes that her public knows what pressed glass is, and proceeds to describe and list, with painstaking fulness, what pressed glass has come to be, in its infinite variety of form, consistency and color.

A.

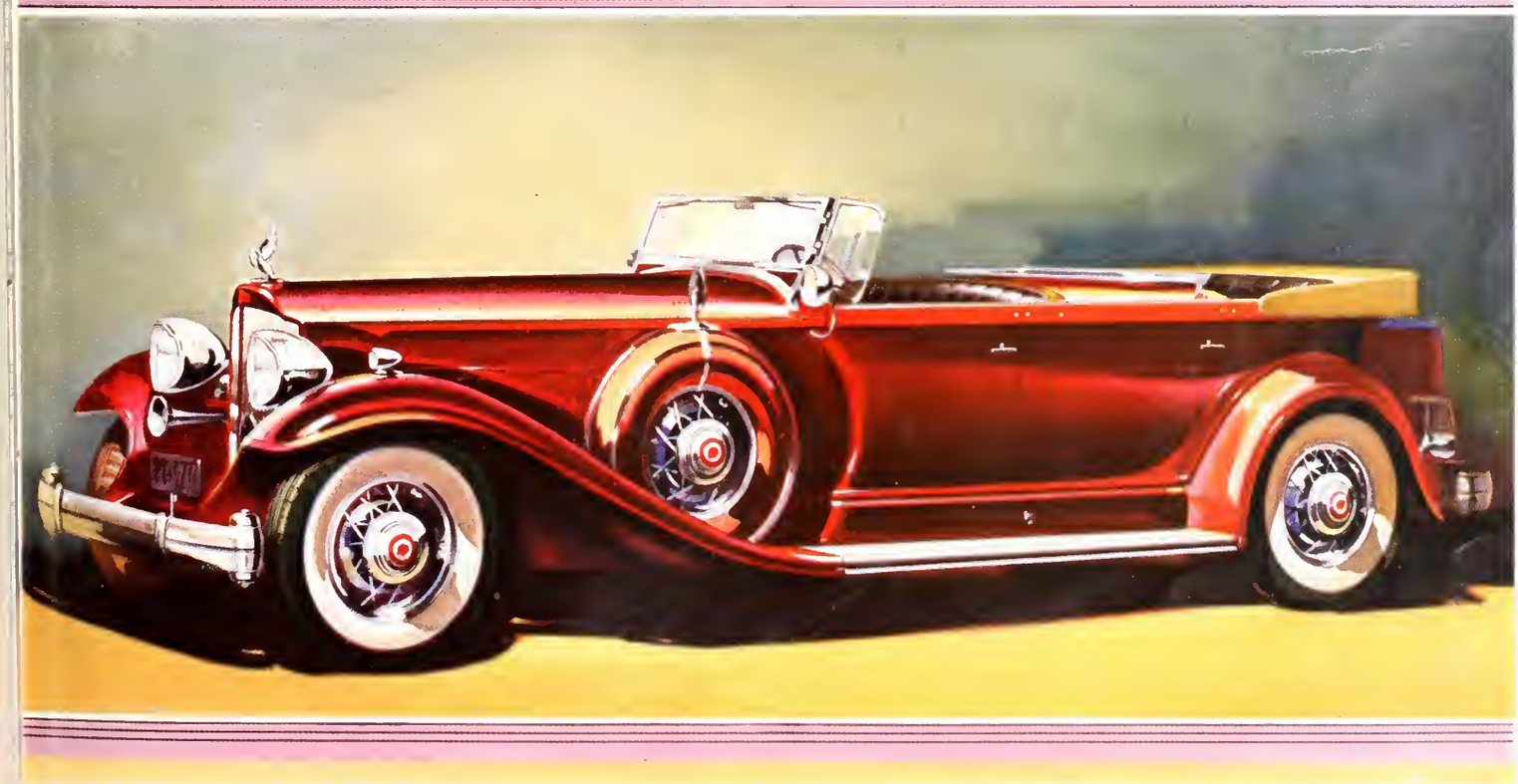
(Continued on page 62)

PACKARD

ASK THE MAN WHO OWNS ONE

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NEW CHEVROLET SIX

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What's new in building and equipment

(CONTINUED FROM PAGE 54)

and a warning light to signal current in use, and thereby prevent its waste when it is not needed, will considerably enhance convenience and economy of operation, we are told by the Arrow-Hart & Hegeman Electric Co., the manufacturer.

QUICK DRYING WALL FINISH. A new type primer and first coater for wood and plaster surfaces combines quick drying with hiding and covering properties that are said to be above the average. Although it dries quickly, the primer is heavy bodied and very opaque, we are advised by Perry Brothers, its manufacturer. It seals the pores, stops surface suction, fills ordinary hair cracks, prevents alkali action and lime spotting in plaster, and dries without laps or brushmarks to provide a smooth, elastic foundation for subsequent paint coats.

COMPACT CLOTHES DRYER. For the quick drying of small washes, sports clothes and children's outer garments, an electric dryer of small size and high efficiency is being offered by the Prometheus Electric Corporation. It comes in two sizes, 20 or 36 inches wide, 30 inches high and 22 inches deep. Chromium plated, this accessory is furnished with a three-heat switch by which heat is accurately controlled. It also is fitted with easy-sliding racks with hangers.

FRESH AIR VENTILATOR. Refreshing, silent, clean air of the mountainside may be placed at the control of the finger tips. A ventilator, installed at a window of the home, will, with the sash closed, provide a constant, controlled circulation of air. Volume up to 14 mile velocity, and direction may be varied to suit convenience.

Outside noises are barred. Mental concentration is thereby facilitated, conversation may be carried on with less effort, telephoning rendered more accurate. Relief is both mental and physical, with great advantage to the nervous system. If the bedroom is thus equipped, slumbers will not be interrupted by outside disturbances, whether it be day or night.

The "Mountainaire," which is manufactured by Burgess Battery Co., provides a mechanical filtering action which ensures removal of dirt, dust, soot and pollen before the indrawn air can enter the room. Thus it preserves health, and relieves many troubles of the nose, throat and lungs, a particularly significant factor to the sufferer from hay fever. House furnishings are benefited by the absence of dust and dirt. Rooms require cleaning less often, and retain their original freshness with but little effort upon the part of the housewife.

ELECTRIC HEATER. A new unit for supplying heat from electricity uses for a heating element a non-metallic bar which may be replaced when burned out as readily as an ordinary lamp bulb. Guaranteed for a minimum of 1500 hours' service, the bar is said to be unaffected by water or moisture.

The heater is manufactured by F. W. Shepler Stove Co., in both wall hanging and recess types. Vitreous enamel finishes are available for the front in white, black and six pleasing colors which will harmonize with tile walls of any bathroom or with the decorative scheme of other rooms. Heat reflectors are chromium plated. Width of recessed models is so determined that they fit easily between studs. The units are listed as standard by the Underwriter's Laboratories.

VENTILATING DOOR. An innovation in design for the entrance and service doors of the house is found in a door equipped with sliding panels in top and bottom portions. Available in wood or metal and in several styles, including flush surfaces, the door makes it possible to provide ventilation in the house while the door itself is kept locked. The upper and lower movable panels are independently adjustable, with separate operating handles on the inside which slide them into a housing in the central portion of the door. Panels when closed are said to cover the openings firmly and give the appearance of a solid door. Either panel may be adjusted to leave an opening varying from one inch to 16 inches in height. They are said to automatically lock in the position in which left, so that they cannot be forced from the outside. Copper insect screens are available to cover openings when desired. The door is a product of the Equipment and Supply Co. Inc.

The budget house is completed

(CONTINUED FROM PAGE 33)

carpeting that would be durable and in character with the room, we selected cocoa matting, which has a soft brownish pink color. Then, with addition of two short column pedestals to set at either end of the sofa for ash trays, the final room of our budget house is completed.

Itemized accounts of the amounts expended for decorating nursery and book-nook follow.

NURSERY

Four-poster bed	$60.00
Set of box springs and mattress	24.00
9' x 12' rug made of terry cloth	25.00
White lawn for draping bed	4.00
White lawn curtains (2 sets)	16.00
Blue ribbon for bows (15 yards)	3.00
Small upholstered chair	10.00
Children's chairs (2)	20.00
Shelf table	6.00
Wall paper (5 rolls)	30.00
Round mirrors (2)	50.00
Commodes (2)	72.00
	$350.00

BOOK NOOK

18' x 9' Cocoa matting carpet	$16.10
Curved sofa	83.58
Corner chairs	60.00
Cork for walls (30 sheets)	32.21
Columns (2)	15.56
Bookcase	63.60
Iron urn wired for indirect light	9.10
Curtains (2)	9.62
Brackets to hold flowers (6)	9.90
	$300.00

NOTE: This is the final article dealing with the decorating of a small house on a budget in keeping with the times. The series began in the May issue, with a living room for $750, followed in June by a $700 dining room, and last month the bedroom, for $500.

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CLICQUOT CLUB SEC

Wired conveniences

(CONTINUED FROM PAGE 21)

be provided, unless the space is unusually small. For kitchen appliances, there is an exceptionally flexible cord set, which eliminates much of the kinking of wire and gives complete control of current at the appliance by means of a switch on the plug.

The rear hall is an ideal location for the fuse box. A new fuse with transparent top eliminates the necessity for touching a metallic or composition top when making changes in the fuse box and makes it easy to locate ruptured fuses. If desired, a circuit-breaking panel containing a number of switches controlling the various circuits of the house may be used in place of the fuse box. Switches open automatically when a circuit becomes overloaded. A switch located in this hall can control garage as well as basement, and another switch, the kitchen and front hall light. A combined switch and pilot light warns when lights are on in obscure places.

The laundry should have a center light controlled by a switch at the door, and a drop cord over laundry trays with a "daylight lamp" of blue glass to show the true colors of the clothes. Heavy duty appliances such as the ironing machine and washer require outlets on separate circuits.

In general, garage lights should be controlled from two points, one inside the garage door and the other at the house at the most convenient entrance from the garage. A mechanically timed switch may be installed which will turn garage lights on or off automatically at the time indicated on the switch. A handy, waterproof portable lamp for service in garage or basement consists of a flexible all-rubber cord, rubber handle cap and bulb encased in a closed wire guard with a hook. It is simply plugged into an electric outlet, and may be hooked onto a wall or projection.

A new development in bedroom lighting is a 25-watt lamp controlled by a switch mounted at the baseboard directly under the bed, which is most convenient in case of illness or when one desires a light without disturbing those who are sleeping. A master switch installed near the bed to control one or more lights in first floor rooms as well as outside of the house is a protection against burglary. For use in nurseries, hallways or sickrooms there is a portable dimming light socket which gives a gradual variation in light from full brilliance to total darkness and may be used with any lamp of forty watts or less. In the clothes or linen closet, a switch in the jamb side of the door controls the light by the opening and closing of the door.

In the bathroom, a double outlet for sun-lamp, vibrator or heater should be located at a point away from the bathtub to lessen the danger of shock. Vapor-proof shower and bracket lights give satisfactory illumination here.

They name their favorite summer bouquets

(CONTINUED FROM PAGE 46)

decorations and flower arrangements:

"My favorite summer flower is the Salpiglossis in all its various colors. To me there is no more beautiful garden flower, due largely, I believe, to its exquisite veining. So lovely is the Salpiglossis that it needs no other flower to bring out its beauty and a bouquet of all hues is quite sufficient unto itself."

MRS. E. A. S. PECKHAM, a Director of the American Iris Society and lecturer on flower show judging:

"Iris Alcina, buff and mauve; Iris Sonata, cream with touches of pink and blue; Iris Dauntless, brownish red in a gray stone jug to stand on the floor. The introduction of a few leaves of green feathered Japanese Maple with red edges helps the combination.

"*Salvia farinacea* with Primulinus Gladioli in pale yellow and coppery tones with a touch of foliage of Baptisia—very little—in a heavy brown-orange glass vase. This for a living-room table."

MRS. WILLIAM H. CARY, President of the New Canaan (Conn.) Garden Club and an outstanding expert in flower arrangement:

"My favorite flower combinations are pink and purple ruffled Petunias, pink Spirea (Astilbe, I should say) and Fuchsias. Also the single white (with yellow anthers) Japanese Peony and Daylilies, for big arrangements."

MRS. ARTHUR KNAPP, member of the Bayside (N. Y.) Garden Club and the N. Y. Horticultural Society, an eminent gardener and successful lecturer:

"My favorite flower arrangements are: *Stachys* canata (Rabbit's Ear), using the flowers as well as the leaves, in a low flat gray green container.

"Gypsophila 'Bristol Fairy' and Statice in a silver bowl. This is very pleasing on a hot day.

"Pink Lathyrus (Perennial Pea) with purple Heliotrope in a blue glass bowl—the coloring is that of an old stained glass window."

MRS. M. J. FITZPATRICK, life member of the New York Horticultural Society, winner of many floral arrangement competitions, and private grower with Clarence Lewis:

"Regarding my favorite flower combinations, I find a bouquet of yellow, orange, and dark brown Tulips unusually lovely at the present season. Later on when the Roses are in bloom, a combination of Delphiniums, pink Roses and Gypsophila makes a very charming effect. In the autumn the tinted foliage and autumn colored Chrysanthemums make a most delightful bouquet."

MRS. JEROME W. COOMBS, former President of the Scarsdale (N. Y.) Garden Club, specialist in Narcissi, member of the New York Horticultural Society and actively interested in the New York Botanical Garden:

"The prettiest summer bouquet I ever saw was gathered in a meadow by the Bronx River. The flowers were Orange Milkweed, Black-eyed Susans and a wild white Pentstemon (*laevigatus*, var. *digitalis*, I think). The woman who picked them owned one of Scarsdale's few remaining farms."

(*Continued on page* 62)

Concerning gardens of illusion in Japan

(CONTINUED FROM PAGE 42)

deeply several times in succession and I was left alone.

At once I was struck by the absence of flowers; I found color other than green on four occasions only. Here and there were some rare clumps of Azaleas.

I left "civilization" by way of a stoned walk of charming pattern that took me across the lawn in front of the house. Thence I descended a tortuous path that plunged directly into the "wilderness" by way of a group of boulders cunningly placed one on the other to form a flight of steps like those so frequently encountered in mountain retreats. Here again I found blossoms, in the budding Trailing Hemlock that flowed down over the rocks like the green waters of a mountain cascade flecked with beads of foam.

I was now in the heart of the forest where even a tree had been ingenuously bent so as to make me go round it. I paused to enjoy the cooling breath of dampness and listen to strange birds and to a stream gurgling merrily in its hurried flight over moss-covered stones. Just beyond I found a cleverly devised cavern, so designed as to give resonance to the tumbling brook that fell with a mournful echo from a considerable height to the pool below, its basin hollowed out of solid rock. The third touch of color to vary the green was a Japanese Maple that stood guard on the edge of the "deep forest" clothed in a crimson coat.

THE ETERNAL MIRROR

A Japanese garden is considered imperfect without water. It would be going contrary to Nature, that derives its vigor and beauty from water, to deprive it of this element. Furthermore, a pond or a lake is looked upon as the Eternal Mirror, that wears the blue sky and fleecy clouds on its breast by day, and even brings the sun down to within reach of mortals to rest in its depths, while at night—most beautiful spectacle of all!—it puts on a gown of heavenly velvet, enriched by silvery moonbeams and studded with stars, with the moon itself seeking shelter on its breast.

The soul of Nature, the pool of Nirvana, the mirror of the Divine!

I visited many private gardens in Japan after that.

In one instance—near Osaka, I recall—the garden area surrounding the house was surprisingly small. Yet so ingenious was the arrangement that there was no appearance or feeling of being crowded and yet none other roused my imagination to quite such a pitch. I saw this garden first from the uppermost floor of the house that stood on a promontory in the middle of it. There were windows and balconies built all along one side for the express purpose of enjoying the garden at all times.

We had finished luncheon—Japanese style—and the pretty little girls had ducked in and out again with the lacquer trays and tables. Thereafter we squatted on silken cushions on the floor, leaning back on padded bamboo arm-rests close to the sliding *shoji* overlooking the garden-park. A gentle rain delicately pattered on the leave and at intervals dropped with musica notes into the pool below.

We took our cue from our host wh laid aside his cigaret, that nothin might pollute the purity and sanctit of our communion with Nature. Ther we sat like well-fed gods atop th clouds for the better part of a ha hour, contemplating, listening, lookin down upon and communing with lovely bit of the earth glorified b Nature, now in one of her most sub dued moods, when not even a bir raised its voice in song and the gold fish and the carp in the pool belo sought shelter beneath the shadow o the Great Wishing Stone.

In those moments the Nature phi losophy of the East was partially un derstandable even to me; the Garde of Illusion lay outspread beneath m A novel and a noble use of garden unfolded. Associations!

For example, yonder stands a roc —in miniature, of course—surmounte by a tortured leaning Pine as thoug bowing devoutly before the shrine the top. Every Japanese knows th rock, that Pine, that shrine, to be i the Inland Sea. Again, crossing th pond below is a bridge that stirs th Japanese heart to loyalty, for it identical with that to be found stan ing before the palace of the First Sho gun in Shizouka. While standing the in the center of the pond is the repli of the famous red lacquered *to* that all know is to be found befo the famous Floating Shrine at Miy jima.

And so all the beauty spots are r produced in the gardens of Japan. the purse is too slender to recreate entire area, then the gardener is co tent to suggest a famous and rever rock, or hill-top, or lagoon. Perha it is only a handful of earth, or stone or a shrub brought from so holy place and so made to rehall a homely miniature garden, recreati and re-envisioning it.

GARDEN RELIGION

To the Japanese his garden is sacred place. To be privileged to sh it means to share many of the inm secrets of his soul which are laid b by the many associations and symbo The family shrine is often to be fou somewhere within it; in the tea pa ion ceremonial tea will be served w all the solemnity of a religious r From the tea pavilion you may obse the three great forces of Nature Heaven, symbolized by the high hill; Man by a lower mound; a Earth, by the boulders anchored i the ground. Even the stepping sto across the stream have their meani their irregular setting signifying flight of wild geese. The low Verti Stone, the Separate Stream Stone, Fleeing Stone and the Chasing Sto all are carefully arranged in acco ance with the art of gardening. T waterfalls are varied and signific The Layer Falls, the Linen Spread Falls, the Bridal Veil are fraught w poetic meanings as intelligible as conventions of daily intercourse. E the cascade is so located that beauty of sunshine and moonbeam

(*Continued on page* 60)

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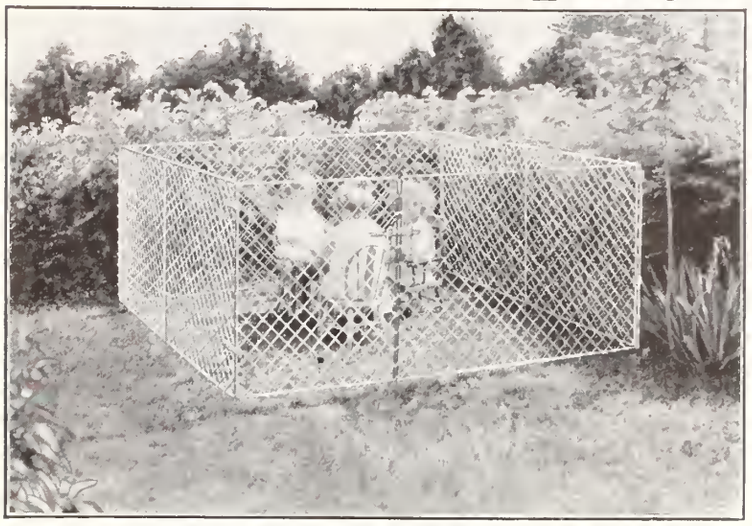
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Concerning gardens of illusion in Japan

(CONTINUED FROM PAGE 58)

flecting upon it gilds it with infinite charm at certain hours of the day or night.

Religious symbols are everywhere present in the Japanese garden, adding the mysticism of strange gods to the mystery of Nature. From the simple wooden post lantern (*go-shint-o*) or Honorable Deity Lantern, to perhaps a huge carved column stone lantern, or others with bowed legs, a stiff collar and a broad-brimmed head-dress, called the Snow View Lantern because it presents such an enchanting sight when covered with snow. Some shrine is inevitable, usually with its *torii*.

Simply to complete the picture, you will often find a small boat with oars in it, tied to a post in a sedgy corner of the lagoon, just for your fancy to go a-sailing in it.

Above all, the Japanese garden is a lovely picture—a cunning symphony of the gifts of the earth and the gifts of the spirit—of one of Nature's proudest moments, arresting, noble, spiritual

Parian statues to grace Victorian rooms

(CONTINUED FROM PAGE 49)

ture, which in spite of one inaccuracy is so good that it bears being quoted. "Further you learned—you know you did—in the same visit how the beautiful sculptures in the delicate new material called Parian are all constructed in moulds; how, into that material animal bones are ground up because the phosphate of lime contained in the bones makes it translucent" (This is a mistake; bones are used in china—in Parian ware felspar is substituted and this constitutes the difference between the two bodies.); "how everything is moulded before going into the fire one fourth larger than it is intended to come out of the fire, because it shrinks in that proportion in the intense heat; how when a figure shrinks unevenly it is spoiled—emerging from the furnace a misshapen birth; a big head and a little body or a little head and a big body, or a Quasimodo with long arms and short legs, or a Miss Biffin with neither arms nor legs worth mentioning."

Some fine work was done by modelers of considerable artistic power. Much of the work consisted of reproduction of well-known statuary, with some frankly imitative copies of Chelsea and Derby figures. And then there was a mass of production designed for cottage mantelshelves and farmhouse parlors.

A very slight glaze is a chief characteristic of Parian that gives it a dull finish and adds greatly to its beauty. This may be appreciated if a Parian piece is compared with a shiny surface porcelain piece, for far less sharpness of detail in the latter is possible. Only in vases and pitchers and dishes which are to contain liquid is Parian treated to a heavy glaze and then only the inside. These utensils are most impractical for real use, for with the fine granular surface of the material they are difficult to keep clean. One feels a little vehement against such violations of the sound principle of art, when jugs, cups and candlesticks are so fashioned. They are only fit to be kept in a glass cabinet. Brooches and pins of sentimental character were made in Parian in this country mostly. The translucent quality of the ware may be observed in these ornaments, for they are much thinner than the figures.

As may be seen from the figures shown, Parian ware is susceptible of extreme undercutting and high relief. Here in America flower work was very skillfully done, grapes and vine leaves being favorite motifs of the patient workers. To Bennington from England there came one of the most deft handed potters, John Harrison, and he no doubt influenced American Parian more than anyone else.

To see any good examples of this minor art of the mid-Victorian era is to feel their sentimental quality and their power to invoke a period and point of view very different from our own. Like Staffordshire figures made in the Five Towns, or the North of England they have no social pretentiousness. They were made for the chimney pieces and what-nots of all classes, and since they are still fairly easily found both here and abroad they make a delightful and not too expensive item to collect. Their value as incidental ornament in a room depends on the color of the walls. Somber tones set them off beautifully, but the most attractive foil is a wall of violet blue. Against this one gets the enchanting effect of the blue and white of Wedgwood. The figures, with their soft white contours and dainty airs, possess the delicate savor of an age not so long gone by, but far enough away from us to merit affection rather than reproach.

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If you have a son or daughter destined for boarding school this fall—and have not yet decided on the school—turn to "Schools of House & Garden", beginning on page 2. Here you will find announcements of some of America's leading schools for both boys and girls, together with some interesting bits of news and advice that will help you select the best school for your child.





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Mammoth bulbs	50c	5.00	35.00

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Dreer's Autumn Catalogue lists the Bulbs, Plants and Seeds which should be planted in the fall for spring blooming.

Mailed early in September to customers of record. If you are not on our list, write for free copy.

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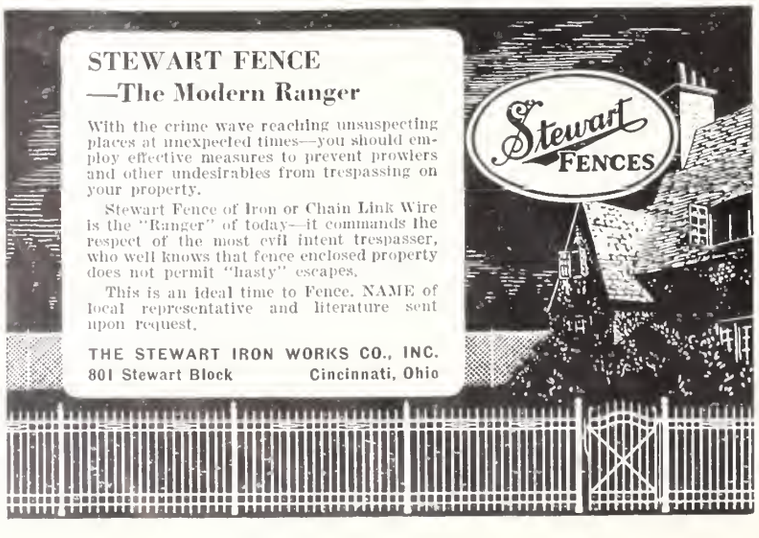
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The garden advertising section of House & Garden is a friend who will never let you down. Look over these pages and make out your shopping list now. There is still time to give your garden a second spring with Autumn flowers.



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This is an ideal time to Fence. NAME of local representative and literature sent upon request.

THE STEWART IRON WORKS CO., INC.
801 Stewart Block Cincinnati, Ohio

They name their favorite summer bouquets

(CONTINUED FROM PAGE 58)

MRS. CLAUDE C. HOPKINS, prominent among the gardening folk of Michigan and elsewhere:

"1—Japanese effect, composed of two stalks of Iris-Isoline and Labor—plus one small Jap Peony, currant red. Isoline stands several inches higher than Labor. The Peony is shorter than either. They are in a low dull rose bowl, mounted on a black Teakwood base.

"2—A great sweeping branch of Rambler Rose Garderna. It is in a tall and slender glass vase, standing on the floor by the fireplace. Its yellow buds, silhouetted against shelves of books in garnet bindings, form a very pleasing picture.

"3—A more pretentious arrangement is in the corner of the room, where light from two windows forms a perfect setting for tall sprays of pinkish lavender Sweet Rocket. Then a late-blooming blue Iris, Marguery Tinley. Some graceful sprays of lemon Hemerocallis, some Statice Suworowiz, also pink lavender. Then, for a focal point, three pink Roses, tucked in at the base. An upright branch of American Beauty Rambler Rose is a finishing attraction. These are arranged in a large blue luster vase.

"Mixed bouquets must have a focal point of interest, else the effect is likely to be commonplace. I gain this interest by an arresting note of deeper color. Sometimes by contrasting shades, such as a drift of lemon yellow among pinks and mauves and purples."



MRS. CLAUDE C. HOPKINS

MRS. ANDREW STEWART, southern garden leader, whose Oak Allée Plantation is one of the famous places in Louisiana:

"My favorite combinations for summer bouquets are:

"Blue Plumbago with pink Radiance Roses. Blue Salvia or Sage with Roses, Jersey Beauty Dahlias with Honeysuckle to give fragrance and add more foliage which is too scant on this Dahlia.

"My mixed Zinnias with Lemon Lilies make gorgeous combinations of color."

House & Garden's bookshelf

(CONTINUED FROM PAGE 56)

MY GARDEN DREAMS. By Ernest P. Fewster. Ottawa, Canada: The Graphic Publishers.

THE publishers have collaborated most successfully with the author. The volume is of nice form, of paper and print restful to the eye, relieved by neat and simple marginal illustrations in soft and pleasing green. And the spirit of the entire work is pure and strong and genuinely wholesome and human. The garden is made to dream with its owner. But his dreams are rather reveries, which have their roots back in the past; thoughts of the Crocus expand in ancient Chaldea and of the Mignonette in ancient Egypt, and we live again as members of "whispering groups outside camel-hair tents, with backs to the flaring watch-fires and con the stars that faintly light the shimmering flocks," or "where the air of the fountain was sweet with the scent of Mignonette, while the dripping waters in the Clepsydra marked the hour of midnight and the air was hot and there was a smell of pestilence, for the Passover was about to occur."

There is philosophy too: Nasturtiums tend to grow away from the sunlight and to seek the shady inner side of the porch railing so that the trailers sometimes have to be pushed out and have little stones tied to them to make them grow where they are desired. This goes to prove that the moral faculties of plants, like those of human beings, are always amenable to reason—if reason be backed up by other things. The saints tie weights to their souls to make them grow heavenward. But if any sinners enter heaven they'll have to keep mum or the saints will have pain in their celestial stomachs and suffer acute melancholia, thinking over the good times they might have committed on earth and yet have won heaven. Indeed the author really prefers flowers with a "dash of the devil in them" to the perpetual go-to-church-and-be-good and prim appearance of such things as Dutch Hyacinths. Flowers, however, are generally more amenable than are human beings; the Phlox of the North American prairies improves under cultivation; but the Indian of the prairies not.

It seems that the great human race is too proud in its parts for any part to accept changes forced upon it by another. Herbs like the Goldenrod, whose old generic name of *solidago* practically means "to make whole, to heal," have perhaps greater curative power when they are used in the old-fashioned manner than they do in the form of extracts, for Nature, it seems, knew best just how to combine the proper chemical constituents in her superb and matchless laboratory.

But there are several useful observations, scattered through all this poetry and philosophy, on the garden cultivation of plants also.

F. B. M.

TRADE LITERATURE REVIEWS

Each month there will be briefly reviewed here a number of the new brochures, pamphlets and catalogs issued by House & Garden's advertisers. Address the concerns direct for this literature or indicate by number on the coupon below the material in which you are interested . . . mail it to House & Garden's Reader Service Bureau, Greenwich, Conn., and we will have these booklets sent to you. Where a nominal payment is mentioned please enclose your remittance in stamps.

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2. PETRO AUTOMATIC BOILER AND BURNER. Describing a unit which will burn either oil or gas and is made for hot water, steam or vapor systems. Petroleum Heat & Power Co., Stamford, Conn.

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3. "NOW YOU CAN BLOW YEAR 'ROUND COMFORT INTO YOUR HOME." An interesting story of J-M "rock wool" insulation tells how it makes for all year comfort. Johns-Manville, 41st Street & Madison Avenue, New York City.

House Building, Misc.

4. HODGSON HOUSES & OUTDOOR EQUIPMENT. Booklet Y7 contains illustrations of garden furnishings and portable houses. E. F. Hodgson Co., 1108 Commonwealth Ave., Boston, Mass.

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Garden Furniture & Decoration

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6. POMPEIAN STUDIOS. A well illustrated catalog showing stone, marble and bronze garden pieces. Pompeian Studios, 30 East 22nd Street, New York City.

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9. "GARDEN ENEMIES—HOW TO CONTROL THEM." Describes the importance of Hammond's Slug Shot in killing garden insects. Hammond Paint & Chemical Co., 3 Ferry St., Beacon, N. Y.

10. HOW TO KILL ANTS AND PLANT INSECTS. A booklet of helpful information for gardeners. McLaughlin Gormley King Co., Minneapolis, Minn.

11. INSECTS AND THEIR CONTROL. This book gives a concise account of the various insects likely to infest gardens, flowers, plants, shrubs and trees and the insecticides to use on them. $2.50 a copy. Andrew Wilson, Dept. H7, Springfield, N. J.

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13. SCHLING'S BULBS. A long list of Spring-flowering bulbs containing brief descriptions and prices. Max Schling Seedsmen, Inc., Madison Ave. & 59th Street, New York City.

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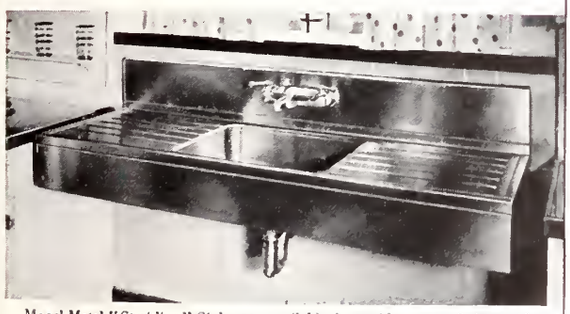
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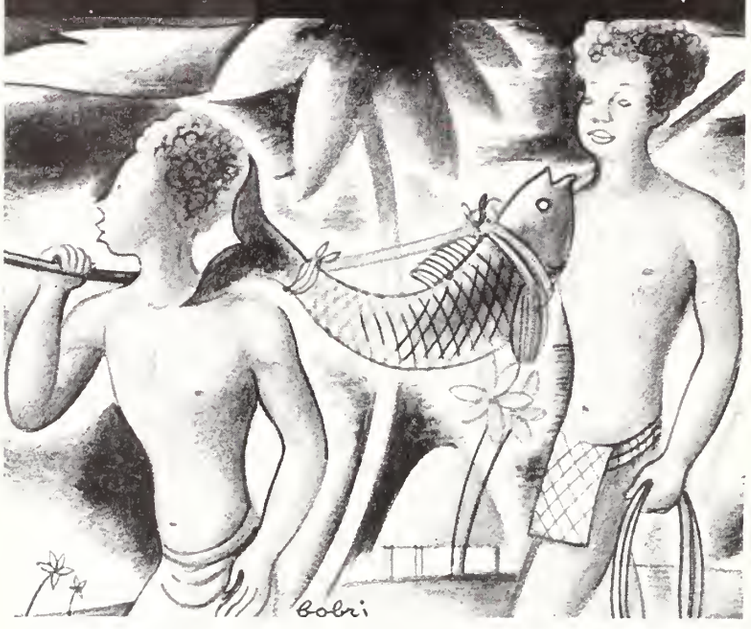
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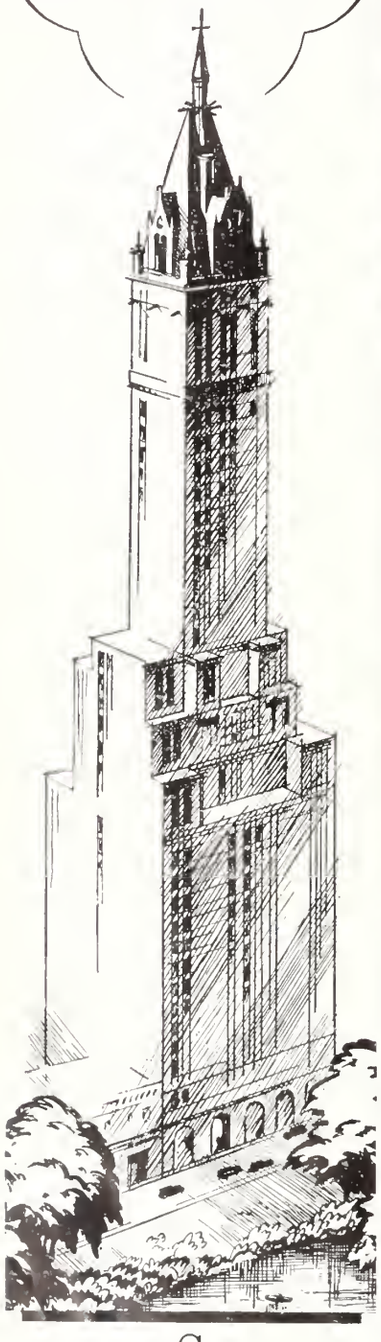


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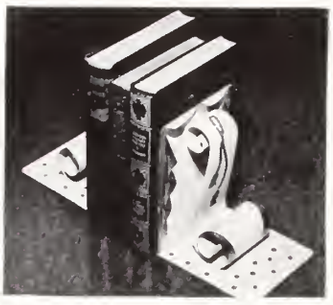
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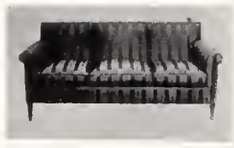
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Any information you may wish in regard to schools . . . will be given to you by our experienced staff, without obligation. HOUSE & GARDEN'S SCHOOL BUREAU, 1930 Graybar Building, Lexington at 43rd, New York City.

Edgewood Park
JUNIOR COLLEGE
Merging Bishopthorpe and Ossining



A Junior College and college preparatory school for young women. Liberal Arts, Advertising Art, Interior Decoration, Design, Home Economics, Secretaryship, Journalism, Dramatics. Suburban to New York. Riding, tennis, hockey, swimming.
M. H. REASER, PH.D.
Edgewood Park Junior College
Box H G, Greenwich, Conn.

Will She Be Prepared for College?

When your daughter goes to college, will she enter a new world for which she's prepared in her studies . . . but not in her outlook on life? Will she really "know what it's all about" even if she is a star pupil, knowing her Latin and Trigonometry backwards and forwards?

New Problems. New Standards. All her friends still to be made. . . . That means a period of readjustment that may cost incalculably in happiness later on. Yet it is the fate of so many girls whose parents have never realized that college has a social as well as an intellectual side.

The girl from a well-chosen preparatory school has an equipment for college life that is worth more than can ever be reckoned in dollars and cents. The transition to the senior educational centre is easy for her. Her poise is assured. Her friends are made. She doesn't enter alone, unknown, but with a background that assures her acceptance unconditionally.

It is never too soon to investigate this business of the right school for your daughter and to see that she is enrolled there. Nor is it too late *now* to arrange for sending her to such a school this very fall.

Remember that House & Garden's experienced School Bureau thoroughly investigates every school before permitting it to advertise in House & Garden's columns. House & Garden's traditionally high standards guarantee the merit of every school that you will find in these pages.

Study the advantages offered by the schools listed here. Pick the ones that appeal to you and write for their literature. If after that, you still feel undecided, ask us for our unbiased advice. It costs nothing, and it brings to you the experience of many years' contact with the educational problem as a whole. House & Garden's School Bureau, 1930 Graybar Building, New York City.

GIRLS' SCHOOLS

KING-SMITH STUDIO-SCHOOL
MUSIC . DANCING . DRAMATICS . LANGUAGES . SECRETARIAL . ART
A Residential School for Cultural and Professional Study
WASHINGTON . (Catalog: Mr. & Mrs. Augustus King Smith, 1755 New Hampshire Ave., Washington, D. C.) . PARIS

WYKEHAM RISE
Washington, Connecticut
A COUNTRY SCHOOL FOR GIRLS
College Preparatory and Special Courses
Fanny E. Davies, LL.A., Head Mistress

St. Mary's Hall *on the Delaware*
CHURCH boarding school for girls. Fifth year College preparatory, general and secretarial courses. Lower school. Organized sports. Riding, golf, swimming. Catalog: Ethel M. Spurr, A.M., Prin., Box S, Burlington, N. J.

MISS BEARD'S SCHOOL
Recommended by the Leading Colleges for Women. Separate classes and expert guidance for college preparatory student.
Broad, well balanced educational program for girls not going to college. Courses in Fine and Applied Arts, Music, Drama and Homecraft. Arts.
City and country advantages. Ground equipment for all sports. *Address*
Miss Lucie C. Beard, Headmistress, Orange, N. J.

It will interest you to know that House & Garden carries more advertising from high-class residential schools than any other publication in the world.

ST. JOHN BAPTIST SCHOOL for Girls
A Country Boarding School
Under the care of the Sisters of St. John Baptist (Episcopal Church). College Preparatory, Music, Art and General Courses. *For Catalog Address*
The Sister Superior, Mendham, New Jersey

GIRLS' SCHOOLS

NORTHAMPTON SCHOOL FOR GIRLS
Exclusively for College Preparation
Regular preparatory course for Smith and other colleges. One year intensive course for high school graduates. Nine acre campus. Outdoor sports. Three weeks' tutoring session began August 29th.
Address Principals
Dorothy M. Bement and Sarah B. Whitaker
Box D, Northampton, Massachusetts

STONELEIGH-PROSPECT HILL
New fireproof building among 150 acres of lovely parkland. Academic, Preparatory, and Junior College Courses. Studios for Music, Arts, and Dramatics. The estate includes every desirable outdoor sport, a private stable, riding and bridle paths.



Address either Principal
Isabel Cressler, Caroline Sumner
Greenfield, Massachusetts

THE DANA HALL SCHOOLS
Tenacre—For young girls from ten to fifteen years. 50 pupils.
Dana Hall—College Preparatory and General Courses. 200 pupils.
Pine Manor—Junior College. Music, Art, Homemaking. 150 students.
Helen Temple Cooke, Head, Box H, Wellesley, Mass.

LASELL JUNIOR COLLEGE
For young women. Ten miles from Boston. Two-year courses for H. S. graduates. Special subjects. Separate junior school. Sports. Guy M. Winslow, Ph.D., 127 Woodland Road, Auburndale, Mass.

MISS WRIGHT'S SCHOOL
For girls. Prepares for all colleges. General course leading to diploma. A limited group makes possible personal supervision in studies and sports. Mr. Grier S. Wright, Director. Elizabeth A. Andrews, A. B., Academic Head. Bryn Mawr, Pa.

The Mary Lyon School
College preparatory, general courses for girls. High standards, unusual equipment. Near Philadelphia. All sports. Wildcliff, two-year College unit. Liberal, fine arts. Advanced art, music. Dramatics' workshop.
Mr. and Mrs. H. M. Crist, Principals, Box 1514, Swarthmore, Pa.

BEAVER COLLEGE
FOR WOMEN
79th year. 25 minutes from all Philadelphia advantages. A.B., B.S., Mus.B., B.F.A. degrees. Courses in Liberal Arts, Home Economics, Kindergarten-Primary, Commercial Education, Health Education, Music, Fine Arts, Speech Arts, Secretaryship. Teachers' certificates. Complete laboratory and library facilities. 16 buildings. Dormitories with private baths. *Catalog.* W. B. Greenway, D.D., LL.D., Pres., Box M, Jenkintown, Pa.

On your next visit to New York, you might stop in to discuss with us your educational problems. Our information can be so much more specific . . . our advice so much better if you can tell us in person your requirements for a school. House & Garden's School Bureau, 1930 Graybar Building, Lexington at 43rd, N. Y. City

NATIONAL PARK SEMINARY



Standard Junior College for young women. 9 miles north of White House. Graduates receive advanced standing in over 100 Colleges and Universities. Music, High School, Art, Music, Dramatic, Home Economics, Secretarial, Science, Journalism, Sports. Winter sessions in Florida. Catalog write
Dr. James E. Ament
Box 311
Forest Glen, Maryland
Suburb of Wash., D. C.

These Schools Will Give Special Consideration to Letters from Readers Who Mention House & Garden's Name

SCHOOLS OF HOUSE & GARDEN

GIRLS' SCHOOLS

Warrenton
COUNTRY SCHOOL
College preparatory, cultural courses. The school is planned to teach girls how to study, to bring them nearer nature, and to inculcate ideas of order and economy. Mlle. Lea M. Bouligny, *Principal*, Box 15, Warrenton, Va.

Stuart Hall
An Episcopal girls' school of fine old traditions and high standards in the beautiful Valley of Virginia. College preparatory and general courses. Two years beyond high school. Music, art, expression. Graduates succeed in college. Well-equipped buildings. New gymnasium, pool. Outdoor life. Riding. Founded 1843. *Catalog.*
MRS. H. N. HILLS, A.B., Box G, Staunton, Va.

MARY BALDWIN COLLEGE
For women. *Background of culture and scholarship* Accredited; endowed. A.B. degree. Music, Art, Dramatics, Secretarial. Educationally efficient, spiritually sincere. Riding. *Catalog.*
L. Wilson Jarman, Pres., Box E, Staunton, Va.

Greenbrier College
For Girls. Junior Col. and 4 years H. S. Accredited. Near White Sulphur. Horseback riding. Modern rooms and baths. *Catalog.* Pres. Box 100, Lewisburg, W. Va.

GULF-PARK COLLEGE
By-the-Sea. Fully accredited Junior College for girls. 4 years high school. 2 years college. Music, Art, Home Economics. Outdoor sports all year. Riding. Catalog.
Box H, Gulfport, Miss.

BOYS' SCHOOLS

MANLIUS
63 YEARS OF ACHIEVEMENT
Thorough academic courses. Military training. Intramural sports system provides athletics for every boy. College Board Examinations given at the school. *Write for The Manlius Book.*
Col. Guido F. Verbeck, *Supt.*
Box 219 Manlius, New York

St. Paul's GARDEN CITY LONG ISLAND
Boarding school for boys. Thorough preparation for college and scientific school. Carefully supervised athletics for all on graded teams.
For catalogue address
WALTER RANDALL MARSH, B.A.
Headmaster

STONY BROOK CHARACTER BEFORE CAREER
Develops the whole boy—mentally, morally, physically. College preparation accredited by Middle States Association. Excellent record of boys in college. On Beautiful Long Island, near N. Y. Modern buildings on 35-acre campus. All athletics and school activities.
Address Frank E. Gaebelein, Litt. D.
Box N Stony Brook L. I., N. Y.

Vogue's Book of Private Schools is a study of every type of private school. Written by the Editors of Vogue, it is backed by sixteen years of intimate contact with fine schools. Let us send you a copy gratis. House & Garden's School Bureau, 1930 Graybar Bldg., Lexington at 43rd, New York City.

IRVING SCHOOL FOR BOYS
in historic Irving country. 96th year. Prepares for all colleges. Accredited. Catalog. Box 934, Tarrytown on Hudson, N.Y. Rev. J. M. Furman, L.H.D., Headmaster.

The British Empire, for example

The Duke of Wellington once remarked that the battle of Waterloo was really won on the cricket fields of Eton, where so many of his officers had learned their lessons of loyalty and team work.

He might well have added that the British Empire owes its extension and maintenance to the indomitable courage and high tradition of the graduates of the British Public School system. On every front . . . in furthest India, in the torrid jungles of Africa, amid desert wastes, and in all the strange places that the British flag is today planted, the graduates of Eton, Harrow, Winchester, Wellington, and the other historic British schools have given proof of how fine schools breed brave men.

In this younger country of ours a similar tradition is being built up. Many American schools, too, as the years roll by, are acquiring their own traditions of courage and loyalty and team work.

The thousands of men who have attended these schools are finding themselves better able to meet the competition and struggles of modern life because of the background thus acquired. The world more and more belongs to those men who as boys not only acquired a fine education but also learned self-discipline, subordination to a tradition and a code, and the ability to prevail in a boy's world that exalts and always will exalt the manly virtues.

The private school is nearly always good for a boy, building up the shy and awkward lad, and holding down the over-bold and noisy youngster. Ask the man who attended one. You will find that his memories of private school years are above price.

May we make a suggestion? Every issue House & Garden introduces to you, on these pages, some of the finest boys' schools in the country, both non-military and military. House & Garden's School Bureau has investigated them all. They are staffed by educators who understand young boys and all their problems, physical, mental, and moral. Write to some of these schools for their literature . . . and read it. Then, if you want further advice, address: House & Garden's School Bureau, 1930 Graybar Building, New York City.

BOYS' SCHOOLS

BLAIR ACADEMY
A splendidly equipped school for boys, in the highlands of northern New Jersey. 65 miles from New York City.
Graduates in leading Eastern Colleges. 5-year course. Thorough preparation for College Board Examinations and College Certificates.
310 Acres. Golf. Gymnasium. Pool.
Charles H. Breed, Ed.D., Headmaster
Box 24 Blairstown, N. J.

KINGSLEY SCHOOL
For boys. College preparatory. Junior school with distinctive home life. Individual attention in small classes. Northern New Jersey, near Montclair, 22 miles from New York City. All athletics, every boy participating—competent coaches. Summer camp in Maine. Catalog.
HEADMASTER, Box D, Essex Fells, N. J.

BOYS' SCHOOLS

FREEHOLD MILITARY SCHOOL
"The School with the Personal Touch"
Exclusively for boys 6 to 15. Modified military system, stresses obedience, orderliness and self-reliance. Supervised study and play. 42 miles from New York. 60 from Philadelphia. Cavalry Troop. Summer Camp.
MAJ. CHAS. M. DUNCAN, Prin.
Box 492 Freehold, N. J.

The schools advertised in this section will gladly send you their literature.

PRINCETON PREPARATORY SCHOOL
150 graduates in twenty-six colleges during past five years. Limited to 100 boys. Students from twenty states. 80 acres. Summer session. *Catalog.*
Harry B. Fine, Headmaster, Box D, Princeton, N. J.

BOYS' SCHOOLS

PEDDIE An Endowed School for Boys
Prepares boys thoroughly for College Entrance Board examinations. Graduates successful in college. Six forms, including two grammar grades. Enrolment limited to 350 selected boys. Athletics for every boy. Rowing, gymnasium, swimming pool, 9-hole golf course, 150-acres, 9 miles from Princeton. Summer session. 67th year. Write for Booklet.
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Box 9G, Hightstown, N. J.

ROXBURY
Each boy prepared for college, individually, thoroughly, under well-balanced, flexible program. Separate Junior School. A. O. Sheriff, Headmaster, Cheshire, Conn.

A less expensive school
Where Standards are high
Real boys—the natural student, the active outdoor boy, the shy boy, the boy to whom study comes hard—each receives the personal attention of experienced masters.
1833 **SUFFIELD** An Endowed School 1932
For catalog and literature address:
Rev. BROWNELL GAGE, Ph.D., Headmaster
23 High Street, Suffield, Conn.

RIDGEFIELD SCHOOL
ON LAKE MAMANASCO
A college preparatory school for 60 boys. Small classes with high scholastic standard. Superb health record. 115 acres in foothills of Berkshires, two hours from New York. All sports including skiing, skating and tobogganing.
For catalogue address
T. H. Jessup, *Headmaster*, Ridgefield, Conn.

MILFORD
FOR COLLEGE PREPARATION
BY EXAMINATION OR CERTIFICATE
Where the needs of each boy are analyzed and met. In the classroom and on the athletic field our boys hold a distinguished place in the leading colleges. Supervised leisure. Directed sports. Stimulating associations.
LAURENCE W. GREGORY
Headmaster, MILFORD, CONN.

WORCESTER ACADEMY
A Forward-looking School of Proved Excellence.
Samuel F. Holmes, *Head Master*
Address George H. Church, *Registrar*
WORCESTER, MASS

STEARNS FOR BOYS
In the Picturesque New Hampshire Hills
Preparation for Colleges and Scientific Schools. Unusually Rapid Advancement. Lower School. Winter Sports. Golf. Tennis. Baseball. Football. Water Sports.
Wholesome Home Atmosphere Personal Supervision
Illustrated Catalog on Request
Arthur F. Stearns, Box 73, Mont Vernon, N. H.

The schools advertised in this section will gladly send you their literature.

CLARK SCHOOL HANOVER, N. H. *Seat of Dartmouth College*
Prepares for Dartmouth and Other Colleges *Certificate Privilege*
Address Frank G. Morgan, Ph.D., Hanover, N. H.

CHILDREN'S SCHOOL

MERRICOURT
Happy year round school, home and outdoor life. Small group, girls and boys, 2-12, under personal care of the directors. Excellent equipment.
Mr. & Mrs. John G. Kingsbury
Berlin, Conn.

SCHOOLS OF HOUSE & GARDEN

BOYS' SCHOOLS

The TOME School
Announces the appointment of
R. J. Shortlidge
as Headmaster
Recently Headmaster of The Storm King School and formerly Associate Headmaster of The Choate School
For catalog and booklet, "The Boy and His School," address
The Tome School for Boys,
Box M Port Deposit, Md.

VALLEY FORGE
Accredited preparatory school in historic location. New modern buildings. A faculty of specialists. Sports, Cavalry, Band.
For catalog, address Director, Wayne, Pa.

FISHBURNE MILITARY SCHOOL
52nd Year
Fully accredited. Small classes. Leadership and Initiative highly developed. Homelike atmosphere. All Sports. Write for catalogue. Box V.
Col. M. H. Huggins, Prin., Waynesboro, Virginia

TENNESSEE MILITARY INSTITUTE
Fifty-eight years of success in preparing boys for college and business. Modern equipment. Golf, swimming pool. Monthly tuition payments if desired. Catalogue.
Col. C. R. Endsley, Box 87, Sweetwater, Tenn.

STAUNTON MILITARY ACADEMY
Superb disciplinary training equaled by academic excellence. College preparatory. 303 graduates in 116 colleges and universities. Catalog.
Col. Thos. H. Russell, B.S., LL.D., Pres., Box AD, Staunton, Va.

FRESNAL RANCH
The school is situated on a cattle ranch with a horse for every boy and 15,000 acres to ride over. Preparatory school for 30 boys, 11-18. Special care given to mental and physical welfare. *Catalogue*
Eryan F. Peters, Headmaster, Tucson, Arizona

SECRETARIAL TRAINING

KATHARINE GIBBS
SECRETARIAL EXECUTIVE ACADEMIC
Two-Year Course—First year six collegiate subjects; second year intensive secretarial training.
One-Year Course of broad business training.
Special Course for College Women—separate schedule, special instruction. *Catalog: Directress*
New York Boston Providence
247 Park Ave. 90 Marlborough St. 155 Angell St.
Day and Resident Schools in New York and Boston



Moon's School
Private Secretarial & Finishing Courses
Special Course for College Students
Intensive training in stenography, touch typewriting, secretarial duties, tactful correspondence, accounts and banking. Co-educational. Free Placement Service upon Graduation. Courses 1 to 3 months duration. *Individual Attention*
521 Fifth Ave. (at 43rd St.), New York City

EXCEPTIONAL CHILDREN

BANCROFT SCHOOL
PROGRESS FOR THE RETARDED CHILD
Instruction, outdoor life, play and medical care are combined in a constructive program. The staff includes resident physician, nurse and highly trained teachers. Modern equipment provides every facility for training and recreation. Summer camp in Maine. *Catalogue on request.*
E. A. Farrington, M. D., Jenzia C. Cooley, *Directors*, Box 395, Haddonfield, N. J.

The TRAFFORD School
For retarded and nervous children
Medical Supervision
Address: The Secretary, Box D, Devon, Pa.

The THOMPSON HOMESTEAD School
For nervous children who have been retarded in their development. Home life atmosphere for small group. Trained and experienced instructors. At the foot of the Blue Ridge Mountains near Charlottesville.
Mrs. J. Bascom Thompson, Box 35, Free Union, Va.

The Mary E. Pogue Sanitarium and School
Wheaton, Illinois Founded 1903
For children and young people needing individual instruction. Special training. Medical supervision. Trained nurses. College trained faculty. Home atmosphere. 25-acre estate. Gratifying Results. Many students have entered work in academic schools.

APPLIED ARTS

INTERIOR DECORATION
FOUR MONTHS PRACTICAL TRAINING COURSE
Fall Term Starts October 3rd
Intensive training in the selection and harmonious arrangement of period and modern furniture, color schemes, draperies, wall treatments, etc. Faculty composed of leading New York decorators. Cultural, Professional, Design and Workshop courses Day and Evening Sessions. Send for Catalog 1-R

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Those who cannot come to New York may take the same subjects by the Home Study method. Students obtain personal assistance from our regular Faculty. No previous training necessary. Practical, simple, authoritative and intensely interesting course. Requires a few hours weekly in your spare time. Start at once. Send for Catalog 1-S

NEW YORK SCHOOL OF INTERIOR DECORATION
578 Madison Avenue · *Established* 1916 · New York City

This May Solve Your Problem

For the high school graduate, when four years at college seems too long a time . . . for the college graduate or older woman seeking specialized knowledge . . . for the truly talented person who reveals the rare spark of genius . . . vocational school offers the opportunity to acquire skill and proficiency along many different paths. These paths may lead to profit or to a career or simply to the expression of one's talents and the satisfaction of the profound instinct we all have for making the most of our lives.

Schools of art, dancing, expression, secretarial training, designing, interior decoration, and a wide variety of technical subjects may be found in almost all of the large cities. Your problem is to find the one best suited to develop your particular talent, equip you with exactly the training you need, and uncover hidden capabilities.

Each year thousands of people broaden their lives and enrich their natural talents by squarely meeting this problem of a vocation or avocation.

Bear in mind that every school, of whatever type, that is advertised in House & Garden has been thoroughly investigated and approved by House & Garden's School Bureau. This fact, and the high standards which have always characterized House & Garden's advertising columns, are twin guarantees of the good faith and the proficiency of the vocational schools advertised here.

Some advertisement on these pages may prove to be the solution of your individual problem—the answer to the age-old question, "What shall I make of myself?" Write for descriptive catalogues of some of the schools listed here, and you may discover just the one you are looking for. If not, put your problem before the experienced staff of House & Garden's School Bureau, 1930 Graybar Building, New York City. We will gladly help you, not only to locate the right school, but also to find a suitable student residence, if that also is a problem.

APPLIED ARTS

NEW YORK UNIVERSITY
College of Fine Arts
Complete programs leading to degree in
Architecture (Design, Construction, Interior Architecture, Domestic Architecture)
Mural Painting
History of Art
Music
Dramatic Art
Special Courses in
Contemporary Art
Interior Decoration
Painting and Sculpture
Costume Design
Graphic Arts
Day and evening classes start September 20. Write for bulletin to
Executive Secretary, Dept. H
COLLEGE OF FINE ARTS
NEW YORK UNIVERSITY
250 E. 43rd St., New York City

FINE AND APPLIED ARTS

GRAND CENTRAL SCHOOL of ART
INDIVIDUAL talent developed by successful modern artists. Courses in Painting, Drawing, Etching, Sculpture, Commercial and Applied Arts and Interior Decoration. Day and Evening classes. *Catalogue.*
Room 7304, Grand Central Terminal, N.Y.C.

INTERIOR ARCHITECTURE & DECORATION
Executive by best known decorators as the finest practical training obtainable. BEGIN NOW.
N. Y. SCHOOL OF FINE & APPLIED ART
2237 Broadway (Parsons) New York

PHOENIX ART INSTITUTE
Outstanding artist faculty. Booth, Fogarty, Humphrey, Carroll, Biggs. Commercial Art, Illustration, Painting. Fall term Sept. 19. Bulletin G.
350 Madison Ave., N.Y.C.

NATIONAL SCHOOL OF FINE AND APPLIED ART
Interior Decoration, Color, Costume, Commercial Art, Poster, Design, Dynamic Symmetry, Life, Sketch Class, Dormitory. Catalog. Felix Mahony, Pres.,
Dept. M, Connecticut Ave. and M., Washington, D. C.

House & Garden's office is in the Graybar Building, adjacent to the Grand Central Terminal. Tel. MOhawk 4-7500. Glad to have you call or come in, at your convenience, any time, any day.

APPLIED ARTS

TRAPHAGEN SCHOOL OF FASHION
1680 Broadway (Nr. 52d St.) New York
Costume drawing, design and illustration. Styling, fashion forecasting. Send for Circular Z. Telephone COlumbus 5-9855.
Investigate Before Registering Elsewhere

HOME STUDY

Learn to be a LANDSCAPE ARCHITECT
At home, by spare time study. Pleasant, healthful work. Experts earn $50 to $200 a week. Many successful graduates. Learning. Write today for booklet.
AMERICAN LANDSCAPE SCHOOL
62 Plymouth Bld
Des Moines, Ia.

These Schools Will Give Special Consideration to Letters from Readers Who Mention House & Garden's Name



AIREDALES

Eng. & Am. Ch. Walnut Challenger
By Towyn Mustard Pot ex Warbreck Diamond
Four times Best in Show and at least twelve times Best of Breed in America, and
Eng. & Am. Ch. Authority's Commander
By Brownfield Brigand ex Cumbrian Peggy
Winner of over 200 prizes in England and three times Best of Breed in America

AT STUD—FEE $50

Owner, MR. FREDERIC H. HOE
For particulars apply to
HARRY LIVESEY, LIVESEY KENNELS
185 Kings Road, Madison, N. J.
Tel. Madison 6-0496

AIREDALES



Puppies and Grown Dogs Available

HARHAM KENNELS
1830 S. Sheridan Rd., Highland Park, Ill.
Owner, H. M. Florsheim · Mgr. B. Coffey



AIREDALES

Puppies—Youngsters
Grown Stock
Brood Matrons
Noted dogs at stud
FAIRSERVICE KENNELS, REG.
Matawan, N. J.
Phone Matawan 2086

Kerry Blue Terriers



The National Dog of Ireland and the fashionable dog of English estates.
Courageous defender; lovable devotion; *individually beautiful.*
Finest English and Irish blood lines.
A litter by the Great European and American winner Ch. Dolly of Cheriton for September delivery.

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Telephone, Chestnut Hill 2896

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Young Stock and Grown Dogs At Stud
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Ch. Poulaphouca Terence of the Cluain
Blue Demon Kennels
129-04 Ocean Avenue
Rosedale, L. I., N. Y.



Dachshunde

H. P. Kniepkamp
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Tel: Hack. 3-1217

Puppies sound in type and character, and of excellent breeding.



Shepherd (Police) Dogs

YOUNG PUPPIES
Ready for immediate delivery
OLDER DOGS
In excellent condition, obedience, house, car, and leash trained. All dogs excellent character and temperament.
VILLOSA KENNELS (Reg.)
Tel. 2366 Marion, Ohio



ENGLISH AND AMERICAN CHAMPION AIREDALE WALNUT CHALLENGER. OWNER, F. H. HOE.

READER QUESTIONS AND OUR ANSWERS

• *Will you kindly give me some information concerning the breeds of dogs that you would recommend as an all-around watch dog and at the same time a desirable companion for children? I am especially interested in knowing if the Airedale would fill the bill.*
S. A. F.

• Dogs of several breeds would fill your requirements—dogs that have gameness, pluck, courage and intelligence. When you reach the Airedale you need go no farther, because this breed originated under conditions which required these qualities and because it exercised them to the fullest degree; dogs of this breed have been companions to kings, poets and peasants.

It was as a working terrier that the Airedale came into existence, presumably by the cross of an Otterhound and a broken-haired Terrier, by which name they were first known. Later they were called "Waterside" Terriers, and after this the "Bingley" Terrier. Finally the term Airedale was applied, by which name they have since been known. While the

(*Continued on page* 15)

COCKER SPANIELS



WILMARLAND KENNELS, Reg.
MR. & MRS. W. M. DUEYEA, *Owners*

Offer a smart collection of puppies in all colors eligible for registration. Also young brood matrons.

All of excellent breeding and type. Noted dogs at stud.
Syosset 924 Brookville Road, Jericho, L. I., N. Y.



PUGS
OF SIGVALE
Puppies in fawn or black at $50.00 up.
Mrs. Sarah Waller
1365 Astor St.
Chicago, Ill.
Kennels at Libertyville, Ill.

Bull Terriers of Quality



Champion Stud Dogs
Puppies for Sale
BRONXBORO KENNELS
2489 Sedgwick Ave., Bronx, New York, N. Y.
Tel. Raymond 9-0649

Boston Terriers



Few choice specimens, both sexes. Best possible breeding.
Circular on request.
MASSASOIT KENNELS
Box 195, Dept. B, Springfield, Mass.



Ch. Sheik of Shanagolden

Irish Setters

Grace your estate and protect your children with an Irish Setter Playfellow.
Puppies sired by Champion Sheik of Shanagolden for sale. Reasonable price. Delivery guaranteed.
ROCK ACRES KENNELS
Victor Eisner, Walsh Road, Menlo Park, Calif.



Irish Setters

Puppies and Grown Dogs that are true representatives of the breed
MILSON KENNELS
Rye 1721 HARRISON, N. Y.



English Setters

FOR SALE
Exceptional Puppies & Young Dogs for Hunting, and Pets. Winners Bench & Field.
RED ROSE KENNELS
Lancaster, Pa.
D. H. Nissley, D. D. S. Owner

SCHNAUZERS



MEDIUM and MINIATURE
A selection of dogs and puppies ranging in quality from the home dog to a dog that can be taken to a show and win against keen competition.
CHAMP. HISS VON EGELSEE

HALOWELL KENNELS
H. G. Haskell, *Owner*
COSSART, PA.
(Located on Route No. 100 two miles south of Chadds Ford, Pa.)



ODDACRE TEX AT STUD—$35.

MARDALE MINIATURE SCHNAUZERS

One of America's foremost breeders of Schnauzers offers a wide selection of young and growing stock, both sexes, excellent in type, at varying prices. Visitors are welcome. Dogs can be seen at all shows.

MARDALE KENNELS
MRS. I. W. JEANES, *Owner*
Skippack Pike, Belfry Station, Penna.
P. O. Address: R. D. 5, Norristown, Pa.

Foxterriers—Schnauzers

Puppies and grown dogs—both sexes—smart, sound and healthy.
KNOLLTON KENNELS
MISS M. L. FLICK, *Owner*
MR. E. FREAD, *Mgr.*
Telephone 384-M. Lenox, Mass.

SCHNAUZERS
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The World's Most Intelligent Dogs
Choice puppies from carefully mated stock.
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All colors. Puppies, youngsters, grown dogs. Guaranteed sound and healthy. Also Irish Wolfhound Puppies—all beauties.
INVERDALE KENNELS
MRS. G. SMALL, *Owner*
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Cocker Spaniels

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Roweliffe puppies know no depression. We have unusually lovely ones this year in all colors.
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Poughkeepsie, N. Y.

Cocker Spaniels



To own one of these charming little dogs is to appreciate their sweet manner and their natural appealing qualities. They have everything that character implies.

All puppies registered in American Kennel Club
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Scotties possess personality and character. Their possession gives joy and a sense of protection to all the members of the family. . .

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Puppies and Grown Dogs of Quality and Type

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Boarding and conditioning of all breeds

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Young Stock ready for delivery. Prices reasonable.

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A real sporting companion for your country estate, a small pal for your town house, a stylish chap for your motor car

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Newfoundland and St. Bernard Puppies

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FOR YOUR DOG A Portable Folding Enclosure. Various Sizes and Heights. $5. to $15. Freight Paid—Write for Circular.

Economy Steel & Wire Fabrics Co.

131 E. 1st St. Mt. Vernon, N. Y.

READER QUESTIONS AND OUR ANSWERS

(CONTINUED FROM PAGE 14)

original dog was big, coarse and open coated, the advent of shows gradually brought refinement in the breed without sacrificing any of its admirable essential qualities. The Airedale is not a beautiful dog in a general acceptance of the term, but it is because of its all-around true worth that he made great strides, first in England and later in America, where he has not reached the questionable degree of popularity that some of the other breeds enjoy. He has, nevertheless, a firm hold on his many admirers.

A long history could be written about the accomplishments of this breed. We will cite only a few to show what a well balanced and serviceable dog the Airedale is. The greatest heritage of the Airedale Terrier is his record made in the Great War, during which a large number of his breed performed heroically for the British forces by whom they were trained for service. In Germany it is one of the five breeds that are used for police work. This calls for special training of an intensive nature. Keen intelligence, deep understanding of human nature, and great courage. The Airedale has and uses all these qualities. A number of exploring expeditions going into the jungles of Africa, Asia and South America have used these dogs to aid in the trapping and capture or killing of wild animals. On the western plains and mountains of the United States, this dog is used by ranchers for guarding and protecting live stock, because it has the stamina, physical endurance and patience required for these duties. Finally, Laddie Boy, an Airedale, became famous because of his presence in the White House as a companion to the late President Harding.

These few citations are given to show that the good things that can be said about the Airedale are truly significant of the breed rather than sentimental statements of canine qualities. To those who want an all-around dog, one that can hold his own against adversaries, human and otherwise, and yet be sweet, kind and affectionate to those whom he knows and understands, the Airedale is one of the breeds that suggests itself.

The chief points to look for in the selection of Airedale puppies at from two to four months old and after are: A long, level head, strong muzzle, small dark eye, narrow skull, neat, small, V-shaped drop ears, a long neck, narrow shoulders, short body, deep chest, straight forelegs, and hard dense coat.

(*Continued on page* 16)

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★ SEVEN BREEDS ★

Dobermann Pinschers, Rottweilers, German Shepherds, Great Danes (Harlequins), Riesenschnauzers, Medium Schnauzers, Dachshunde—Black and Tan, or Red Seal.

Trained dogs of each breed.

Full list with cuts of each breed on request.

ALL Guaranteed

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Will train your dog; any breed $35.00 per month.

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Irish Terriers

Grown Dogs and Puppies from Championship Stock

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Puppies of excellent type and breeding.

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WEST HIGHLAND WHITE TERRIERS

of Edgerstoune

Puppies from Imported dogs as well as home bred. Puppies at Wood tock, Vermont.

At Stud Ch. R. of Rushmoor, Ch. Rosstor Rhatt

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Sealyhams

Several Famous Dogs at Stud Card on Request.

Bred Breeding Stock $150 up

Shelterfield Kennels

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Irish Wolfhounds and Welsh Terriers



Ch. Halcyon Play Boy

Puppies for sale by Ch. Halcyon Play Boy, our sensational home bred and out of champion dams. Also a few young wolfhounds that bid fair to be great show dogs as well as ideal companions.

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All age of best quality. Both sex. Prices reasonable. No dog equal a chow for loyalty to its owner and for companionship.

Ch. Far Land Thundergust } At stud

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We hold the world's record for chows.

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PUPPIES

All Prices

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PEKINGESE

We offer exceptional and beautiful puppies now, representing world's best blood lines. At stud Xeddah of Chinatown.

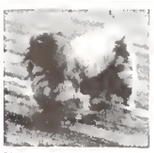
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Ch. Sau. Dee of Hesketh At Stud $35.00

PEKINGESE

FOR SALE

Correct type for those who want quality and distinction. Reasonably priced.

Orchard Hill Kennels

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Duplex Dog Dresser

A New Plucking and Stripping Comb



It's Fun to Strip and Trim Your Own Dog!

Improved Model $1.50

DIFFERENT NEW—BETTER

1. Strips and trims any dog
2. Will not gouge the coat.
3. Leaves no steps.
4. Give a smooth finish.
5. Sold complete with one stripping blade and five trimming blades, in leather pocket sheath



TERRIER TRIMMING CHART

A Terrier Chart showing how to Trim, Groom Pluck, Strip and condition all Terrier

DESCRIBES TERRIER BUILD AND ANATOMY

Contains 21 pictures with full instruction Gives name of all part of the dog

A NECESSITY FOR THE AMATEUR

Mounted $1.50—Unmounted $1.00

THE DUPLEX DOG DRESSER

192 Baldwin Ave., Jersey City, N. J.

Dear Sir

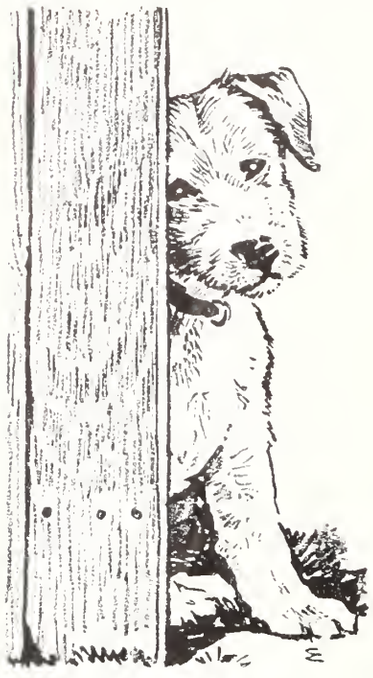
Enclosed please find $..... for ..... Dog Dresser at $1.50 each. For ..... Terrier Trimming Chart at $1.50 Mounted ($1.00 unmounted)

NAME .....

ADDRESS .....

CITY .....

YOUR MONEY BACK IF NOT SATISFIED



READER QUESTIONS AND OUR ANSWERS

(CONTINUED FROM PAGE 15)

• *Is there a book published on Doberman Pinschers describing in detail the characteristics of this breed, giving information on the training, care, etc?*

Are these dogs treacherous and are they safe around children?

G. W.

• The book by William S. Schmidt entitled *The Doberman Pinscher* is a complete discussion of the history, heredity, care and exhibiting of this breed of dog.

According to the definition of the word "treacherous" as given in the ordinary Webster Dictionary, I have never seen a dog of this breed or any other breed, that is treacherous. They are extremely safe around children.

• *What are rickets in dogs?*

W. L. N.

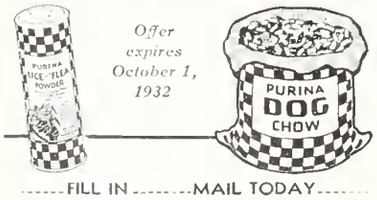
• Rickets, or Rachitis, in dogs, like rickets in children, is caused by improper nutrition. It is prevalent in young puppies kept in dark, damp, unsanitary places, without pure air. Lack of exercise and improper feeding add to the liability of attack. Rickets is an acquired, not a directly hereditary disease, although the offspring of dogs affected with rickets would hardly be healthy.

Prevention is easier than cure of rickets. The mother must be kept in vigorous health, especially while developing her litter. She should also get milk, cod liver preparation, strengthened with irradiated ergosterol, which supplies vitamin D. Care must be used, however, not to give too large doses, else the bones will become brittle and the puppies' general health impaired.

TIME FOR DOG CHOW!

ONCE A DOG gets Purina Dog Chow, he looks forward to it at meal time. It's a dog's idea of food, that's why! It's a complete food, too! So different from ordinary dog biscuits. It isn't baked, for that destroys the health-giving vitamins. In it are meat, cod-liver oil, and 8 other ingredients put together by a special process that preserves the vitamins and natural goodness. Five pounds of it take the place of 15 pounds of fresh or canned meat. It comes in handy checkers, two sizes. You can get it from a nearby Purina dealer.

FREE SAMPLES!



Offer expires October 1, 1932

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PURINA MILLS
954-A Checkerboard Square,
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I want to get my dog's opinion of Purina Dog Chow, so send me a sample. Also, I'd like a can of Purina Flea Powder free.

Name.....

Address.....

No. of dogs..... *Breed*.....

I Look Swell but- I don't feel so!



A swollen stomach is a sure symptom of worms in puppies. Give Sergeant's Sure Shot or Puppy Capsules. Sergeant's Dog Food builds health and strength.

Write for a *free* copy of Sergeant's Dog Book. Free advice on your dog's health. Write fully.

POLK MILLER PRODUCTS CORP.
1850 W. Broad St. Richmond, Va.

Sergeant's DOG MEDICINES & FOOD



Vermin Can't Stay in kennels made cozy with New England Cedar Bedding

Fresh—Sweet-Scented—Springy

Nothing like our cedar excelsior to make your dog contented. It's like sleeping on a fresh, clean mattress. Oil of cedar drives away vermin. Used also for hens' nests.

Order at Prices Quoted at Right

Specify Fine or Coarse. Freight or Express. We will ship in waterproofed, reinforced bales. Ten and 25-lb. bales can be shipped by parcel post C. O. D.

Prices F.O.B. Factory	
100 lb. Bale	$6.00
50 lb. Bale	$3.25
25 lb. Bale	$2.00
10 lb. Bale	$1.00
Cedar Chaff 70 lbs. $2.00	
Cedar Sawdust 2c. per lb.	

NEW ENGLAND CEDAR BEDDING CO. Route 11, Rockland, Mass.

BENBOW'S DOG MIXTURE

Guard your dogs against disease. Keep their systems toned up and blood pure with this Century-old English dog Tonic and Medicine. A mild vegetable compound safe at all seasons. Send for literature and prices.

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"Money-back" Guarantee

Birds from Coast to Coast

now feeding in THE BIRD CAFETERIA. Revolving. Wire glass. A garden ornament. Post paid: $2.95

H. DERCUM
River Rd., Willoughby, O.
Pay postman on delivery or send check with order.



White Swans. Peafowl. Pheasants. Cage Birds. Land and Water Birds of every description. Special bird feeds. Send for price list and circular.

G. D. TILLEY
Naturalist
Darien, Conn.

Dog kennel with partition. Walls and roof of cedar. Hard pine floor. Price $22.



Greenhouse, 8x16 ft. Price $275. Glass, $35 extra.





Old homestead bird house, 10 rooms, 16-foot pole. Price $15.

Rose Arbors
Garden Houses
Trellises
Play Houses
Garden Seats
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SEND for the Hodgson booklet Y-9. It pictures and prices the outdoor equipment listed here. Everything made of cedar and shipped to you finished, painted, ready to erect.

Dog Kennels
Picket Fences
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Pet Stock Houses
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Actually KILLS FLEAS

instead of merely stupefying them



Pulvex is guaranteed to *absolutely kill* all fleas and lice, and to ward off new attacks 7 to 14 days. Ordinary powders only stun fleas, they revive and reinfest. Pulvex is harmless even if swallowed; non-irritating; odorless; easily used. Free children's pets from fleas; they carry tapeworm embryos. Guarantee your dog's comfort and health by using

PULVEX

Your money back if it fails to kill every flea on your dog or cat



At all druggists and pet shops, 50c, or write WILLIAM COOPER & NEPHEWS, Inc. Dept. 10-16, 1925 Clifton Avenue, Chicago

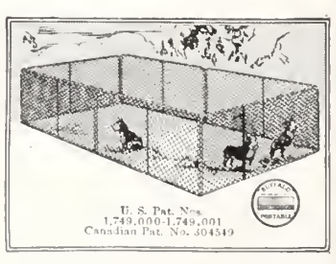


FINE DOGS *deserve* "BUFFALO" PORTABLE Protection

Your dogs show off to best advantage in kennel yards or runs like these: so pleasingly designed, strongly constructed.

"Buffalo" Portable Fencing is very easy to erect. A child can do it, and in a few minutes' time. Just push the section legs into the ground and wire (or clip) the ends together. . . . This handy fencing makes yard rotation very simple, improves the appearance of the grounds, and storage gives no difficulty at all. Ideal for chickens, and other fowl.

Let us send you full particulars. Write for Booklet No. 85-F.



Only $26.50 for the complete kennel yard shown above. We call it our Assortment No. 1-A. It consists of six sections and a gate and makes a yard 7 ft. x 14 ft. by 5 ft. high. Shipped promptly F.O.B. Buffalo, N. Y., upon receipt of check, money order or N Y draft for $26.50 (or $27.50 if you want "Buffalo" Patented Fence Clips—instead of wire—for joining the sections together). You can always add additional sections later on to any "Buffalo" assortment.

BUFFALO WIRE WORKS CO.
INCORPORATED
(Formerly Scheeler's Sons, Est. 1869)
475 Terrace Buffalo, N. Y.

"BUFFALO"
PORTABLE FENCING



INDIAN SUMMER is the TIME TO PLANT

Our long Indian Summer is planting time for many of next Spring's choice garden beauties. House & Garden offers you special counsel which will assure the success of your Autumn planting—your indoor garden this winter—and all your gardening ventures the year around.

Every issue of House & Garden tells you how to take advantage of the wonderful gardening opportunities which exist today. Here you will find all the most important things you need to know about planting and caring for annuals, perennials, herbaceous borders, vines of all kinds, trees and shrubs.

A two year subscription to House & Garden brings you page after page of inspiration for your keenest hobby. And remember that the cost is less than one rose bush gone astray or a disappointing flower bed.

This special offer saves $4.40 over the cost of these 24 issues at the regular price of 35 cents a copy.

TWO YEARS OF HOUSE & GARDEN $4

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"Wesix" Electric Water Heater, made by WESIX Inc., San Francisco

Cut-away view shows details of "WESIX" automatic electric water heater, manufactured by WESIX Inc., San Francisco, Cal. The storage tank is made from two seamless shells of extra-heavy Anaconda Copper. This tank is similar in construction to "Brown & Brothers" range boiler—the standard of quality for over 40 years.



Clean Hot Water costs less

. . . when the storage tank is rust-proof

And only a rust-proof tank will *always* deliver *clean* hot water . . .

WHEN you purchase an automatic water heater, consider that the function of the tank is to store hot water . . . and that hot water *hastens* the formation of rust. A tank that rusts soon becomes a source of rusty water, and, sooner or later, leaks and requires replacement.

But when the tank is made of Anaconda Copper or Everdur . . . metals that *cannot* rust . . . you can be sure of a plentiful supply of clean hot water indefinitely, heated without wasting fuel.

More and more manufacturers of water heaters are using tanks of Copper or Everdur (Anaconda Copper, hardened and strengthened by the addition of silicon and manganese). This metal, produced solely by Anaconda, combines the rustlessness of pure Copper with the strength of steel. Easily welded, Everdur is ideal for rust-proof tanks of welded construction.

Water heaters with tanks of Anaconda Copper or Everdur are not expensive nor are range boilers of these metals. Leading manufacturers offer them at prices thought impossibly low just a few years ago. For further information, see your gas or electric company or plumbing contractor; or write The American Brass Company, General Offices: Waterbury, Connecticut. In Canada, Anaconda American Brass Limited, New Toronto, Ontario.

ANACONDA from mine to consumer

Tanks of ANACONDA METAL

THE BULLETIN BOARD

THE COVER. This month House & Garden appears wearing the second of its colored photographic covers. The first was used on the July number, showing an outdoor scene of garden umbrella and lunch table. This month we chose an interior view of the drawing room in the New York apartment of Mrs. Robert A. Lovett, which presents an interesting application of various tones of blue. Mrs. Lovett was the decorator, and the architect was Harold Sterner.

COLONIAL PLANS. You may be curious—we were—as to where our pre-Revolutionary forebears got plans for their houses. Most carpenters owned plan and design books, such as those that were published by the score in 18th Century England and, after 1800, were written in the United States by Asher Benjamin of Boston. However, New York, at least, considered house designs as good merchandise and had a place where they could be procured, for in a newspaper of 1771 we read the advertisement of the Society of House Carpenters who inform the public that at the home of David Phillips, the Horse and Cart, "drawings, plans, elevations and estimates are given."

ENAMEL HOUSES. The foregoing historical tid-bit seems positively archeological beside the announcement that manufacturers are going into the production of steel-framed and steel-sheeted houses in a really serious way. Chassis houses, as it were. And chassis bathrooms, too—the complete room—made in a unit and installed with no more effort than linking up the pipes. And, to make this modern house construction full and overflowing, we now have ferro porcelain-enamel faced metal residences.

The humble stove, sink, tub and refrigerator now surrender some of their utility and charm to this new exterior wall, which will make a dwelling low in cost, fire-proof, rust-proof and stain-proof—one that you can wash with soap and water! While at first glance, living in such a house might seem like taking up one's residence in an enamel pot, yet the manufacturers have had the good sense to employ architects—Charles Bacon Rowley & Associates—who have produced an excellent design and livable floor plans. If this be living in an enamel pot it will be a very superior pot.

STAMPS WITH MANUSCRIPTS. Aspiring authors who submit manuscripts to House & Garden are reminded that sufficient stamps must accompany the articles. The rise in postage prices makes the use of the mails a positive luxury and just now publishers, however big-hearted boys they are, simply cannot splurge on luxuries. Indeed, many of them cannot even afford to splurge on articles. Some have gotten to the desperate state where they have become writers themselves.

COLLECTORS OF POTS. One of the infallible signs by which you may know gardeners among Americans traveling in foreign lands is their habit of collecting pots. In Italy they go in heavily for oil jars. In England they are prone to splurge on strawberry jars. In Germany they snoop about for interesting modernist pots and in the islands of the Mediterranean and Caribbean alike they haunt the potters' sheds for native expressions in clay.

This is among the pleasant amenities of both traveling and gardening. We can imagine only one that would be more fascinating—traveling to collect bird cages.

WEATHER PROPHETS. Up the road from us lives an old woman who refuses to cover a beam in the ceiling of the parlor because that beam is her weather prophet—that beam and her rheumatics. Even a far-off rain is foretold by the twinge in her arm and the sag of the beam. Other country folk have their own particular portents, and, strange to say, they are pretty reliable too.

A. Lester Gaba, encountering a rural seeress of this sort, wrote these lines about her —

WEATHER VANE

By yesterdays she predicates tomorrows:
In sunsets' hue she prophesies the dawn.
From stars she steals a shower, and stoops to borrow
A cloudburst from a robins' evening-song.

The new moon stirs in her no languid yearning
As she peers into the mirror of the sky.
In clouds and winds and stars and mist blurred morning
She only sees the weather—wet or dry.

SWEEP THE CHIMNEYS. September is an excellent month in which to attend to that domestic duty of having the chimneys swept. Do it now before you start lighting fires to take autumn chills off the house. In country districts a small Cedar used to be pulled up and down the flues but even more efficient methods are employed nowadays and the householder can sit before his blazing logs without the slightest fear that hidden soot is catching fire.

RATING BY DAHLIAS. Within a few years, in order to hold one's head up in gardening circles it will be necessary to have a good collection of Narcissus. This is the season to start that collection and, what's more, the prices of many of the newest and finest varieties are sliding down the depression toboggan. We'll soon be able to reach out and get them without effort. Of the expensive kinds only one need be purchased, and in a few years Nature will give an abundant increase.

BLANKET STITCH AND SPATTER DASH. The blanket stitch as embroiderers fans well know, is one of the oldest in the category of sewing. When it primitive woman sewed hides together. It is a stitch of straight lines. Spatter dash, to continue these definitions, was that habit of Colonial builders of spattering, with a brush and still contrasting tints of paint over a ground color—yellow and red on a blue surface, green and brown on yellow and so forth. It was a finishing treatment used on floors especially.

Gardeners who cannot remember Plicatas by that name might call them Spatter Dash Irises. Such are Jubilee, King Karl, Loma, Princess Osra and Zouave. In the Feather Stitch class fall old Mme. Chereau and all her descendants, such as True Delight, Folkwang, Queen Chereau, True Charm and Omoris.

Just now these fancy Irises do not appear to be so popular as the blends and self-colors. Blends especially are reigning in favor and hybridizers are exerting all their skill to produce subtle combinations that will defy the color charts.

BACK COUNTRY WORDS. Do you know that in back country conversation loafers at hotels where stage coach horses were changed were called "bench-whittlers"; a spanking was called a "britching"; a "clip" was a shrewd girl and a "clipper" one who was forward, an abusive attack was a "down-setting", a beating given to unruly scholars was a "ferricadouzer"; "gone Josie" meant that an article was beyond repair, a "honeyfoogler" was a flatterer; "Isabel" a cream colored horse; a marriage certificate called a "lovin' paper"; to "neighbor" meant spending time at another's house; "Onion snow", a little snow in spring after the Onions were set out; "pot-walloper" a kitchen hired girl; to be "rumbumptious" meant to be quarrelsome; "reaching" is to help oneself at table; and a "swell-belly" was a one-horse sleigh.

BIRDS AT HOME. Majorca, they say, has become the refuge of hundreds of Americans in these depressed days. Lucky people to live on a Mediterranean island! We only hope, though, they will bring home some of the Majorcan's love for birds about the house. There never were such people for having birds in interesting cages. In this country even the domestic canary cannot be called a commonplace. And yet how much people miss who have no birds, who have no responsibility for them and know not the individualities they often exhibit!

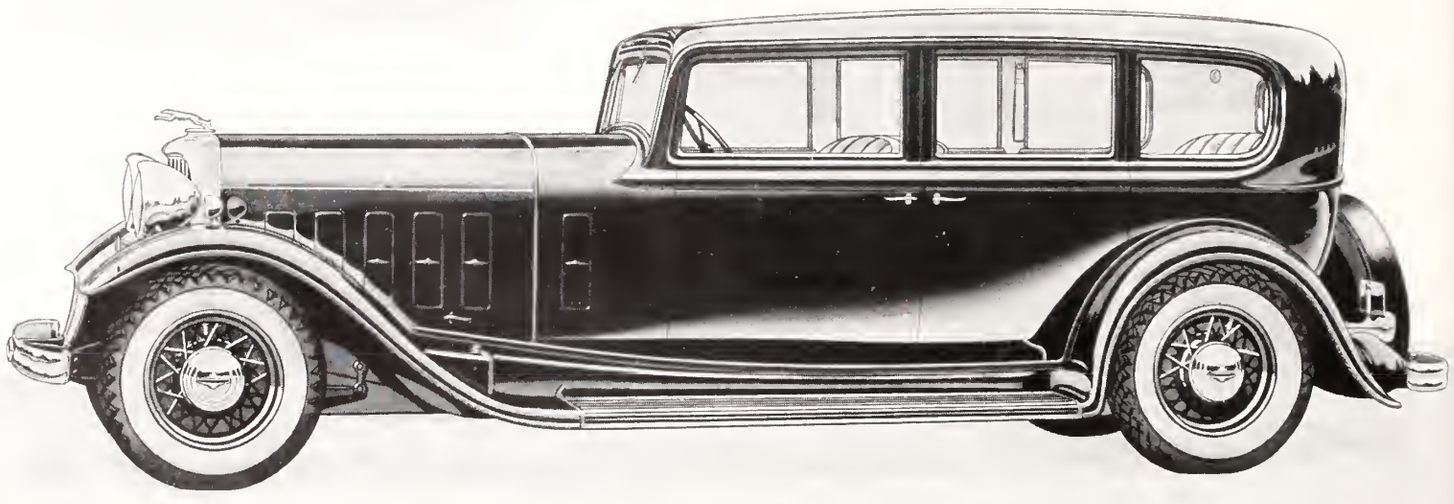
CLIMBING ROSES. In addition to the dependable standbys such as Silver Moon, Dr. Van Fleet, Mme. Gregoire Staechelin and American Pillar, the following newer Climbing Roses won our admiration this year—Albertine, Chapin's Pink, Milano, Gwen Nash, Kitty Kininmonth, Scorcher and the Beacon. Nor would we easily give up Glenn Dale and Breeze Hill.

MR. MICHAUX' NURSERY. In a New York newspaper for April 14, 1786 the following advertisement, perhaps of interest to gardeners, appeared: "Mr. Michaux, Botanist to His Most Christian Majesty, having purchased a lot of ground at Wehocken, near the Three Pidgeons is erecting a garden there, which for magnificence, et cetera, will exceed anything of the kind in America. In it he will introduce many exotic and domestic botanical curiosities."

The "Most Christian Majesty" was the King of France and Wehocken was Weehawken but where, we wonder, was the Three Pidgeons? Imagine stopping to and from Mr. Michaux' nursery to slake one's thirst at a tavern with such a quaint name!

THE LINCOLN

12



The Lincoln V-12 Cylinder . . . 7-passenger Sedan . . . $4700 at Detroit

The dignity of the Lincoln's beauty is instantly apparent as it glides silently by. Yet, this is a beauty of which one never tires. The completeness of its luxury and comfort may be experienced in a few moments. But only long and constant use reveals the hidden virtues of its unfailing hospitality. Only an owner can fully appreciate the true quality of the Lincoln. The smoothness of its motion, its speed, power, rapid acceleration, its safety, its silent operation are all outstanding characteristics. They may be quickly described and demonstrated. But only the years can give an idea of the dependability of these features. That the Lincoln is precision-built, that it is made as nearly perfect as possible are facts widely known. But the full significance of these facts can be realized only with a familiarity that comes with time. The 12 cylinder Lincoln, fully equipped, is priced at Detroit from $4300.

Contents for September, 1932

HOUSE & GARDEN

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The honors Frank J. Forster has gained from the members of his own profession are the best index to the quality of his work. In the past six years he has been awarded two medals and one honorable mention. With R. A. Gallimore he designed the house shown on pages 30 and 31



About 8 years ago James Reynolds, one of the outstanding designers of settings and costumes for the theatre, turned to mural decoration and interior design. The distinctive curtaining suggestions on pages 36 and 37 reflect the originality that dominates Mr. Reynolds' efforts



John J. Gatjen, whose article and flower arrangements appear in this issue, is president of Darrley, Inc., a firm noted for its decorative accessories and largely responsible for the present interest in artificial flowers. Blossoms in all mediums bloom amicably in this conservatory

WHO IS WHO IN HOUSE & GARDEN



BRUEHL-BOURGES PHOTO—CONDE NAST PROCESS

From the sea to a Victorian bouquet

NEWEST in artificial flowers is this glamorous bouquet made of tiny shells and brilliant tinsel leaves spilling from a carved urn—the whole set in a shadow box framed in tortoise shell and gold. It was made for Joseph Hergesheimer by the Rector Studios. On the mantel shelf are Bristol glass and "Africa," a Dresden porcelain figurine



GLASS GRAPES AND TURQUOISE LEAVES

FRANKLY ARTIFICIAL

By John J. Gatjen

THE big-wigs of Victoria's time were eminent along many paths which we can profitably follow today. One of these—call it a by-way if you like—was their frank acceptance and unstinted use of artificial flowers as pure decoration—not as mere imitations of the real product of the garden. We can do this with even better grace today because not only has the pendulum swung back towards the decorative mood of the Nineteen Hundreds, but we can avail ourselves of a far richer and more interesting range of materials with which to produce smart effects.

Who is not interested and amused by those mantel groupings under glass, those marvelous creations of shell and porcelain which did so much to lift the gloom of grandmother's parlor? They were about the only gay notes to be found and are none the less gay today when, due to a revived interest in the Victorian style, artificial flowers come in for increased consideration, used not as substitutions for Nature but as sheer decoration.

Real flowers, whether from our own gardens or those which have completed a life extension course in cold storage, cannot be replaced; but when garden flowers are scarce and blooms from the greenhouse a luxury, it is then that we call on the artificial flower market which is stocked to such a degree of perfection that we can go modern, baroque, garden club or just plain homely, in all the old ways and a few new ones for good measure.

Of paper, wax, feathers, shells, glass, metal, linen, and a new fish skin preparation of shimmering surface, admirably faithful in form and color, and offering everything, in fact, but the fragrance—these products of clever fingers fill the void on table or console, in window or niche, and do so lastingly. While their arrangements may be interestingly casual, like that of the luscious bouquet shown at the top of page 24, they may also be avowedly formal, thus harking directly back to the flower arrangements of the last century.

Where these flowers should be used is most important. Transient locations, the long-distance ones, the "brighten up the corner" ones, come first in consideration. The entrance hall, with its few decorative features, can be so easily made a flowery greeting, with either a formal arrangement following the groupings of the old Flemish paintings, or a low pottery or pewter bowl with a mass of whatever color the particular spot calls for. The formal grouping, massed with more imagination than the flower-grower's calendar permits, is still one of the most effective arrangements. Sometimes it is done all in one color. With the present vogue of white in decoration, an alabaster urn filled with Gladioli, Dahlias, Tulips, Freesia and Callas, with a dark wall for background, will turn out to be one of the striking features of a room. The use of real foliage, Laurel or Huckleberry, adds the required green note and should be borne in mind in all of the following suggestions.

A most successful foyer arrangement occurred by placing half-round iron console tables with mirrored tops against mirror panels placed on a blue wall. The ceiling was deep blue, and this color was also selected for the polished linoleum floor. On the tables were half-round black tôle jardinières filled with large white paper rhododendrons. Niches on stairways are charming holding terra cotta urns filled with one-color flower arrangements to repeat the stair-covering. These groupings are effective and do not suggest substitution, as the resulting picture is not a question of imitating Nature but of real decorative value.

In the living room the piano has come to be the logical place for a massed grouping of flowers. To bring all the room colors into one spot, what could be better than a low bowl filled with Delphinium, Columbine and Freesia, for instance, to repeat the colors of the chintz? A more formal room may have a large cluster of Callas of paper or wax, the rubber-covered stems permitting their use in water with real foliage. Newer than paper or wax is a Calla Lily recently made of dull pewter, the large flat leaves of pewter as well, and the stems of thick copper. A group of these were arranged in a black glass bowl, simple and modern in design, and used in a gray and silver color scheme. Most effective also are the new flowers made of copper shown on page 25, stylized, frankly artificial, and very decorative

in contemporary rooms featuring glistening metal and glass.

Newest are blossoms of shimmering fish skin the cool color of mother-of-pearl, with foliage of the same material or else in a pale soft green shade. At each end of a mantel against dark walls, these flowers are most successful, while as table decorations they are sparkling and a change from the customary artificial forms. A cluster of these flowers in an old Chinese pewter tea caddy is shown on page 25.

Also the coloring and consistency of mother-of-pearl are the Calla Lilies and fruit arranged in the Georgian crystal and silver épergne illustrated opposite. The creamy white coloring of this new preparation combined with real laurel leaves has great charm in the reflected candle-light, and combines with old glass and silver surprisingly well.

Artificial flowers reach new heights in the overmantel arrangement which forms the frontispiece—a charming old-fashioned bouquet made of tiny lustrous shells accented by clusters of tinsel leaves in brilliant reds and greens, with here and there some beige and brown for contrast. This is placed in a carved urn lacquered red and gold and set in a shadow box, the sides of which are painted the same red as the urn. The frame is finished to resemble tortoise shell, with gilded mouldings. This shell flower painting and the colorful combination of turquoise leaves and blue and green glass grapes on page 23 were designed and made by the Rector Studios. The blue mantel group is in a room with peach walls decorated by Joseph Mullen who planned the color scheme around the pinks and blues of a collection of Marie Laurencin paintings which adorn the walls.

Among the six arrangements illustrated on these pages are flowers made of startling new materials, as well as decorative groupings using interesting combinations of various established mediums. In the upper corner of this page is a profusion of blooms in a terra cotta urn suggesting an 18th Century flower painting. Such differing materials as wax, metal, linen and paper are here cleverly combined in a decorative arrangement suitable for a large table, a hall console or a niche in dining room or hall.

Of the white flowers which continue (*Continued on page* 64)



LINEN, PAPER, WAX, METAL

A COLLECTION of blooms that never grew, subtly blended in color and made of such differing materials as wax, paper, linen and metal, has been grouped to form an arrangement reminiscent of an old Flemish flower painting. This is suggested for a hall

NOTHING is gayer than prim white Hyacinths made of wax combined with real laurel leaves. Below is an arrangement for mantel or console, using a gilded wire basket and white and gold Staffordshire figures. Artificial flower arrangements on these pages by Darnley



WAX HYACINTHS



ARTIFICE IN PAPER

FRANKLY fantastic, or real enough to fool a bee, artificial flowers have their place in decoration. The blossoms on this page of paper, fish scales, mother-of-pearl and copper come from Darnley



FISH SCALES



MOTHER-OF-PEARL



COPPER LILIES

New curtains and morale



FROM the standpoint of the purchaser of merchandise, the depression has passed through several distinct phases and is now on the brink of another.

First there was a gradual slowing down of purchases by the long-headed and the parsimonious. The momentum of the giddy years was not yet entirely spent, however. In time this phase was succeeded by a rearrangement of notions on what one should or should not buy in such pressing times. Purchasers began differentiating between luxuries and necessities. Many articles formerly considered necessities were relegated to the luxury class, and there they still remain.

Meanwhile prices gradually slid down to meet the weakening demand and would probably have maintained an orderly decline did not the pinch for ready cash alarm merchants. Of a sudden they threw their prices into a tail spin. Excellent merchandise hit rock bottom with a resounding thwack.

The fact that these nadir prices were apparently tempting the public to buy encouraged a raft of swindling manufacturers to flood the market with unmitigated, though highly stylized, junk. And the public, seeming to have lost its head, wallowed in the junk heaps for some time.

An inevitable revolt followed, however. The purchasing public, realizing that it had been deceived by mere appearances and low prices, was roused to demand quality. We are in the thick of this phase now. Reputable merchants, who never stooped to junk, can again see some light on the horizon. The public has regained some of its erstwhile perception of what makes good goods good. On every hand and in every branch of merchandise people are demanding quality. Junk is in full retreat.

THE price people pay for accepting junk is far more devastating than might be realized at first glance. It is economically wasteful. It corrupts business principles. And on the purchasers' side, it causes a lowering of standards of living, a lowering of taste and a gradual decline in the appreciation of the environment with which an aspiring civilization surrounds itself.

Anyone can appear to maintain standards of taste in fair financial weather, but men and women of heroic mould are required in times such as these actually to maintain them—men and women who refuse to lower their perception of quality in both the manner of their living and the merchandise necessary to it.

Just as there is a point beyond which a man of character will not go, so there is a line beyond which men and women of taste must refuse to pass. Once that line is crossed, they know that the whole fabric of their lives is endangered, the whole body of ideals they have lived to erect. It is this class of people which has led the revolt against junk, and from it the revolt has percolated down to all others.

THIS demand for quality, which has been racing through the popular mind, has borne the same effect on men and women everywhere that the recovery of self-respect bears on one who has lost it. The first conscious effort to pull oneself out of the slough by the sheer force of one's will and character, is the indication of a returning morale.

The second step on the road to recovery is deliberately to go out and build up that morale. The patient, still weak from lying in bed a long time, makes the effort to rise and walk. Those first few steps are a mighty accomplishment, but the morale and health will not return permanently unless she begins to be conscious of her surroundings and wants to do something about them. Any doctor will attest that one of the signs of recovery is when a patient begins to find fault with the hospital management—when she compares her bare hospital cell with her own charming room at home and her strictly dieted trays with the meals her own cook prepares.

People are in that state today. They have now made the first effort toward recovery. They have gotten on their feet. They are walking. Next we may expect them to look around and find fault, and when they do, they will realize what a price they have paid for the neglect of their surroundings. To recover morale one must abandon the uncertainty of the past months and deliberately make what seems a tremendous effort to improve affairs.

For a long enough time we have looked at those moulding curtains. Now they begin to revolt us. We are through with tolerating that shabby rug. We have read the inconsequential books and want no more of them. We have had enough of piously wearing old clothes. We are wearied of apologies and excuses. Let Fate bring whatever consequences it may, we shall go out and buy something new and worthy of ourselves!

EACH man attains morale after the manner of his own heart and the standards of his taste. There is no one pattern for all of us. The woman who takes pride in her home will want those new curtains made of the best and smartest materials, a shipshape, professional job that she can display with pride. Or it may be a new chair—but it has got to be a good one. Or new wall paper or a new set of the latest kitchen utensils. To a man it may be a new car or a new suit or new paint on the house. Many a family has gained morale from one séance with a big, fat, juicy beefsteak.

Morale is displayed when one goes out and performs some deed without regard to consequences, some deed that requires the best of bravery or taste or intelligence. The fallacy of junk is that it neither demands nor satisfies the best in us. Only when what we accomplish measures up to our highest standards does morale return.

Because those standards are again coming to the fore, we know we are on the road to a new and permanent morale.

—RICHARDSON WRIGHT



M. K. CURTIS

The heritage of old California

STONE, masonry, wood and iron—from these elemental materials grow ruggedness and, at times, great beauty. Soften them with well placed growing plants, cast over them a pattern of sunshine and shadow, and the picture is completed. Because of the climate and the heritage of its architectural style California offers unique opportunities for patio effects such as this



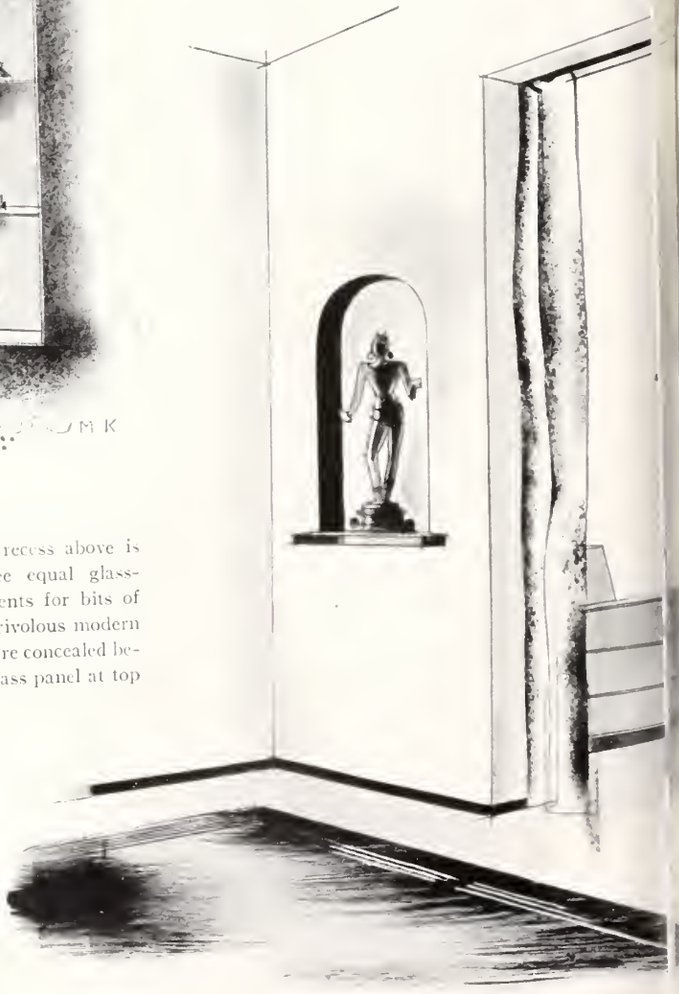
A FINE marble appears bathed in moonlight in the curved niche at left, lined with strips of blue mirror faintly luminous from lights above. These niches were designed by Michel Kamenka



ANTIQUE dolls or wax figurines are charmingly displayed in a modern vitrine of the type sketched above. This is of glass mounted in silvered metal; the background is pale gray satin



A SMALL arched niche of the type shown below, with protruding shelf, provides a dramatic setting for fine sculpture. The effect is heightened by painting the sides some contrasting color



THE divided niche below plays a gay game of contrast. White china or ivory is in the section lined with black mirror; gold or silver glass lines the compartments where dark *objects* are displayed



THE slender wall recess above is composed of three equal glass-shelved compartments for bits of precious jade or frivolous modern porcelain. Lights are concealed behind the frosted glass panel at top

Modern variants of the niche offer new aids for decorating that difficult wall

By Margaret McElroy

If your memory reaches back sufficiently far, you can recall the niche which invariably, in Victorian houses, greeted you at the turn of the stairs; in which was enshrined a Hebe or a Venus in Carrara marble, or a slender Adonis in bronze. It might even have been a Rogers group! There was good common sense in this custom because the niche enlivened what otherwise would have been an uninteresting expanse of wall.

Architecturally, the niche runs back through the centuries, into France and Italy, until it finds its origin in the atria of houses in ancient Rome, and in the gay little courtyards of Pompeii which frequently flaunted wall recesses holding busts of the family ancestors, or an imposing central niche displaying a carved effigy of the emperor.

The shelved niche set into paneled walls and used to hold books is a product of 18th Century England; in Early American living rooms and dining rooms we frequently find niches used on one side of the fireplace, giving a curiously unbalanced look. Later, in the beautiful houses in Virginia, many a sweep of curving stairs was graced by a marble bust of the Father of his Country placed in an arched niche.

All of which is to say that never in hundreds of years has the niche lost its value as a component part of interior design. Both architecturally and as an opportunity for the use of decorative materials it possesses infinite possibilities.

Today, the niche is used in scores of different variations to break up uncompromising wall spaces. Our German friends, for example, cleverly simulate a window by concealing lights behind a glassed-in niche and disposing a collection of potted plants upon a ledge in front of the glass. In rooms reflecting the modern trend, niches may assume countless shapes and sizes and colors, lined with mirror, metal, cork or wood, and harbor such varied features as artificial flowers, sculpture, bits of silver, pottery or jade.

Illustrated are eight niches in the modern manner designed for House & Garden by Michel Kamenka, a French architect and interior designer. While these recesses were conceived in the modern spirit, the fine restraint shown in the designs and their simple lines adapt them equally well to other periods.



MIRRORS placed in the corner of a room, at right angles, increase size and break up monotonous wall spaces. Objects placed in a niche are echoed indefinitely down a long vista



A SIMPLE recess colored pale blue inside is emphasized by a black lacquer border Michel Kamenka, French architect practicing in Paris, designed all the niches illustrated



A BRILLIANT window breaking a long wall space can be simulated by a panel of unpolished glass, with lights behind, and potted plants arranged on glass shelves, the whole framed in wood panels





MAIN TERRACE, FROM LIVING ROOM

A French Provincial type finds the perfect setting in a Connecticut plateau

A HIGH, wooded plateau at Deer Park, Greenwich, Conn., proves an ideal site for the rugged French Provincial residence Frank J. Forster and R. A. Gallimore, architects, have produced for Mr. George Bass. Walls are of field stone laid with weathered face exposed and common brick used as nogging between timbers. Clay shingle tiles in deep tones surface the roof

THE flat character of the land has offered the opportunity for inviting terraces and pleasant lawns immediately about the house, while the heavily wooded background makes a fine frame for the whole picture. Such picturesque features as the octagonal tower and the hospitable lich gate illustrate the type of authentic details for which the architects of this house have become noted



GENERAL VIEW OF REAR FAÇADE



JOHN WALLACE GILLIES, INC

FRONT ELEVATION LICH GATE AT LEFT

Be economical and plant a Sedum garden

By Anna B. Freedley

TODAY no garden is complete without some representatives of the Sedum family. This group of plants, while not of the showiest, is one of the most interesting. Only two varieties are cultivated for their flowers—*Sedum spectabile* and *Sedum sieboldi*. All the others are unique as to foliage and are grown chiefly for this purpose, as they make charming ground-covers. They can be grown in various and sometimes difficult locations, for they thrive in many places where other plants will not grow. This is especially true of very dry and sunny situations where the soil is poor. A few will do well in dry shady places.

The Sedums fall naturally into three divisions: upright, spreading and dwarf. The dwarf varieties also are divided into upright and spreading types.

The foliage is thick and succulent on all varieties, but of such different shapes as to require careful planting for the esthetic effect as well as the health of the plant. The leaves vary from round and flat to long and pointed and are all shades of green from the bright yellow and red greens to the cool blues and grays.

The following list contains some of the most attractive of the more usual varieties.

Sedum spectabile is lovely in the border where it is used chiefly for its late color, but the foliage in early spring should never be overlooked. It comes up in compact round tufts of delicate green, later forming green globes which are conspicuous and effective as accents. They are so conspicuous, in fact, that they form an important part of the color scheme. The latter part of the season the plant becomes flat-topped and is covered with flat clusters of pink flowers during August and September. While the seed pods are forming, these clusters take on a delicate pinkish-gray tone which keeps the plant attractive until late into the fall. It grows 18″-24″ high. Var. Brilliant is very showy, with flowers of an intense deep pink. There is also a white variety, but it is seldom seen in gardens. It is native in Japan.

Sedum sieboldi is a small variety with graceful stems 6″-10″ long. It shows to best advantage when planted in a wall. The leaves are small, round and gray-green with pinkish edges, and the stems also are pink. The flowers are a rich reddish pink in small flat clusters and bloom late into the fall. The foliage is ornamental throughout the season. This variety also comes from Japan.

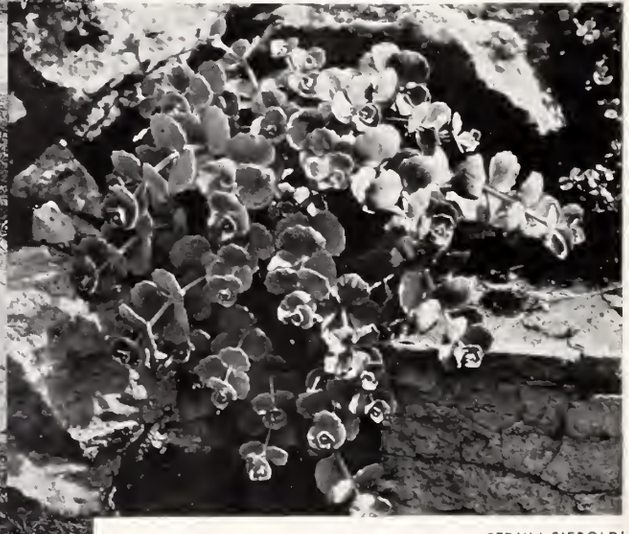
Sedum kamtschaticum is one of the upright growing varieties, 6″-10″ high. The leaves are deep green and the flowers are orange. It is useful in the back part of the rock garden between the small carpeting plants and shrubs or other background. It blooms in late summer. It is native in Kamchatka, Korea and Japan.

Sedum sarmentosum is the commonest of the spreading varieties; in fact, it is more than spreading, for it sprawls all over everything, choking out more delicate plants and for this reason should be introduced into the garden with great caution and is best left outside where it covers banks and areas of poor soil with a fresh green carpet. This is its true vocation and it fulfills it perfectly. The bright yellowish green leaves are narrow and pointed. The flowers are yellow and bloom in midsummer. It comes from China and Siberia.

Another creep- (*Continued on page* 74)



SEDUM ALBUM AND S. HISPANICUM



SEDUM SIEBOLDI



A GARDEN CARPET OF SEDUMS

FOR all-around satisfaction, no low growing plants offer greater possibilities than the Sedums. They are hardy, neat, colorful, varied and, in the case of many species, retain their good appearance through the winter. Most of them are happy in ordinary conditions—fair or even poor soil, full sun and a modicum of water in dry weather.

AN extremely effective and decidedly unusual garden could be made chiefly of Sedums with occasional other plants by way of contrast and accent. Such a plan was carried out in the garden shown at the top of this page, illustrating the soft, thick carpet these plants create when used in masses as a ground cover for large and level areas.



BLOSSOM TIME FOR S. HISPANICUM



GEORGE H. VAN ANDA

From the Cotswolds to Long Island

THAT fine type of architecture originating in the Cotswold hills of England has been drawn on for inspiration in the design of Henry E. Coe, Jr.'s residence at Syosset, L. I., of which Roger H. Bullard was architect. Picturesque gables, simply detailed entrance and a whitewashed wall overrun with Climbing Roses are features of this façade

Keep the home fires in their place

Precautions that the country house should take toward this end · By Thomas Hamilton Ormsbee

MOTORING through the country or visiting quaint old towns demonstrates visually that well-built homes have a fortunate habit of escaping death by fire. The old plantations of Southern tidewater and the delightful villages of New England still have so many beautiful homes dating back at least a century that one is led to believe the fire hazard of the average country or village place is more a statistical than a real danger. Then a corner is turned and a charred ruin presents grim evidence that fires do occur in even the best families and are prone to be complete and final, particularly in rural districts. Whether the country house is old or new, the materials of which it is built are such that once a fire starts, it often gets beyond control with unbelievable speed.

How then does one explain the hundreds and thousands of old homes that have survived. In the good old days—and fire loss statistics show there were such—when the United States did not have a fire record of at least one fire every minute of the twenty-four hours, Americans had a healthy regard for flames and a self-preserving inclination to be their own fire marshals. Grandfather and his father before him considered that a good citizen paid his poll tax, served on juries and patrolled his home for fire. Going to bed without banking fires in stoves and fireplaces was unthinkable. The rest of the household also had a proper respect for lighted candles and other possible fire breeders. Of course, under this simpler mode of living, light and heat were generated within view and what is seen cannot be readily ignored.

WITH the development of modern household conveniences, furnaces and steam plants took heating below stairs; electricity replaced candles, lamps and gas fixtures, and the old cook stove was displaced by modern ranges. Also, to gain popular acceptances for these devices their producers made them so reasonably safe that fire possibilities were forgotten. So it has come about that of the half-billion dollars lost yearly in the United States from fires, 62 per cent is accounted for by those occurring in one and two family dwellings. Moreover, a fifth of this money loss and a quarter of the more than ten thousand lives lost occur in country districts. Further, over sixty per cent of all home fires start in the cellar.

Without headlining these facts, but taking them seriously and admitting that every home has certain fire hazards, the problem is what can be done about it that is possible and practical. In decoration, effectiveness frequently results from control and correlation of minor elements. So, too, in reducing the chances of fire much can be accomplished by giving attention to certain obvious and elemental improvements and precautions. Some call for slight additions to the house equipment while others come under the general head of adequate fire marshalling.

THE program of little things for reduction of fire hazard starts in the cellar and ends in the attic. Here is the list.

Do away with piles of rubbish, papers and discarded clothes in cellar, closets, attic and elsewhere.

Be sure electric wiring fuses are in good order. No pennies behind burnt-out fuses.

Install portable fire extinguishers—one to each floor of the house and an extra one each for kitchen and cellar. Be sure all the family knows how to use them.

Provide a metal container with hinged cover for storage of inflammable polishes, cleaning fluids, chemically treated dust-cloths and mops, oily cloths and the like. Then, be sure these things are put in the container when not in use.

Inspect the cords of all electrical appliances and portable lamps. If they are frayed or broken, replace them.

Get separate metal containers for hot ashes and the daily accumulation of papers and trash.

Equip fireplaces with properly fitted screens and carefully inspect the fireplace itself. If the stones and cement of the floor are beginning to disintegrate from the heat of many fires, it is time to renew them; any loose mortar in the cracks and joints ought also to be replaced.

If you have gas or keep any quantity of kerosene or gasoline, don't examine their containers by the light of a match or candle. Use an electric lantern and turn it on before going near such explosive materials.

Be sure no draperies are near such open flames as candles and portable heaters.

Mount any stove or Franklin fireplace on a metal-covered, asbestos fire board.

Don't put a rug over the register of the pipeless furnace. It will cause dangerous over-heating and the effect will be disastrous rather than decorative.

If rubbish is burned on the grounds, use a metal incinerator.

Most important of all, be sure every member of the household knows where to call for help in case of fire, what to say and how to give clear and distinct road directions.

These are little things. None of them is complicated or elaborate, yet many houses have gone up in smoke for want of their application. To stress training members of the household in how to call for help in case of fire may seem far fetched, but experience shows it is not. An hysterical fire call by telephone, giving neither the name of owner nor exact location of the house is tragic. Did you ever see a village fire department racing countryward not knowing exactly where the burning house was and losing time by wrong turnings? Minutes are all that stand between partial and complete loss.

FROM the minor items one naturally turns to those which involve rebuilding and renovation. Here again, since 60 per cent of home fires originate below the first floor, it is well to start with the cellar.

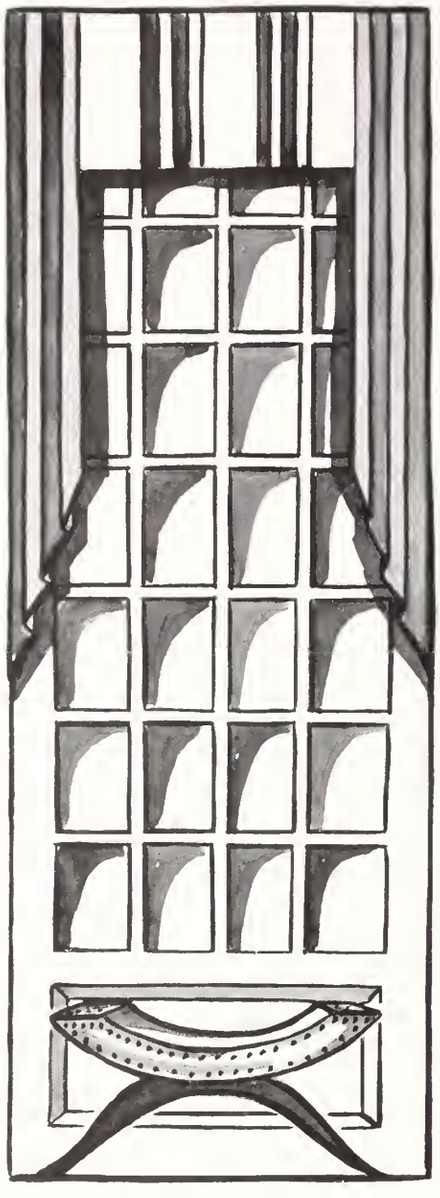
Cover the cellar ceiling with metal lath and a good cement plaster. This should extend up the cellar stairway, and its door should be of fire resisting construction.

Install a fire sprinkler system in the cellar. It should be the first connection to the water system, whether a pipe line or storage tank. The cost will average about $75.00 for material and labor.

Fire stop all exterior walls and interior partitions. Fires that originate in the cellar frequently travel upward in the dead air spaces behind the lath and plaster of walls. For houses already built, a good system is to pack the walls with pulverized asbestos. There are now contractors who specialize in this work. They have equipment for doing the job quickly with minimum cutting and inconvenience. Such treatment also adds greatly to the insulation from both heat and cold. In fire stopping a new house the architect should be consulted.

Install an electric fire detector in the cellar. Several now on the market work on a thermostatic principle. Increased heat indicating the presence of fire, sets the alarm bell to (*Continued on page 66*)

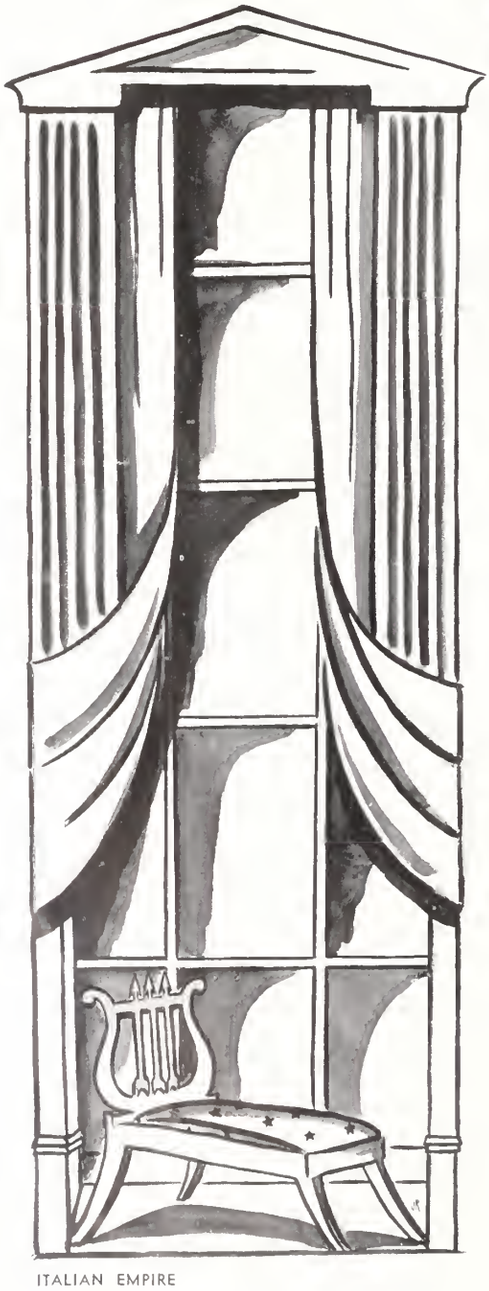
"Why not frame views with bright papers?" asks James Reynolds who draws these six



A COUNTRY WINDOW



IN A CHILD'S ROOM



ITALIAN EMPIRE

If a view is worth the seeing it is worth the framing. Most of us are satisfied with making the frame of fabrics and we swathe our windows in decorous curtains according to our taste, the period of the room or the state of our purse. But now that we have covered everything with cellophane, it occurred to me as being not too startling an idea to try framing window views with colored papers.

Of course, some of the same effects can be obtained with fabrics. These, however, are merely designs made with bright colored papers folded, draped and, in some cases, attached to a stiff card foundation. They are seasonably permanent but if you tire of them you simply get other kinds of paper and make another set.

The first one, for example, has a suggestion of the classical Italian Empire taste. The pediment and pilasters are made of heavy white paper with simple architectural lines painted in gray. The curtains, which are folded back, are of russet-colored shiny surface paper. For a permanent effect, the pediment and pilaster could well be made of wall board and molding painted white and the curtains of brown satin.

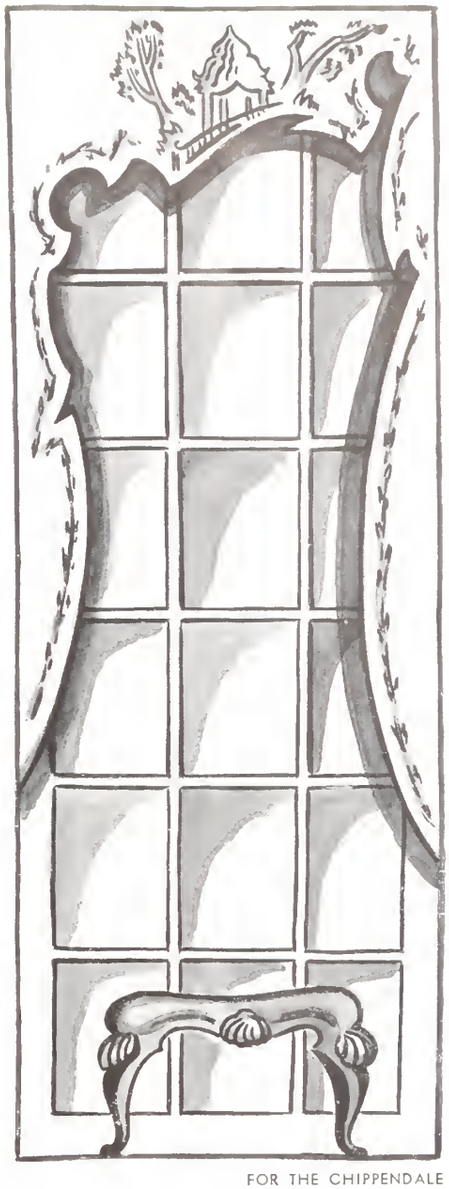
For a country house bedroom you might use a lambrequin of heavy white paper arranged in two-inch pleats alternating with



ENGLISH REGENCY



FOR THE MODERN



FOR THE CHIPPENDALE

plain stripes. The inside of the pleats may be painted with watercolor to match any color used in the room. In front of this window I have suggested a baccarat stool of white leather studded with black nails. Should you want this in fabric, sketch the pleated material over wall board placed across the top of the windows and let the side pleats hang down.

The suggestion for the child's room is designed to show the elements. The clouds are of heavy white dull-finish paper washed with watercolor to a gray. Down one side rain is indicated by silver paper folded in one-inch pleats. The starry sky is made of deep green-blue paper with cut-out stars pasted on it. In the upper corner is a sickle moon of gold paper and below it a crescent moon of silver, and for the zigzag lightning use gun-metal paper.

For a room with English Regency influence cut out a lambrequin of pale fawn paper, then in dull green water-color paint a blackamoor's head holding the swags in his teeth. As an interesting touch, the lines of the swags can be pin-pricked to let in little dots of sunlight.

The modern living room in a New York penthouse can have a valance of pale gray paper cut in a zoning law skyscraper design. As sketched above, it is edged with a two-inch stripe of gun-metal foil paper. Before the window should be set some such feature as the plant stand and bowl illustrated.

In a room of Queen Anne or Chippendale taste you first make a frame of watery green paper and then draw on it a chinoiserie design of pagoda, trees and a vine border. This design is then clipped in points and the points turned back, as in cut-out lampshades. Sunlight spearing through these holes gives the green frame a delightful airy touch.

For such windows as these glass curtains have been neither planned nor intended. The decoration used about a window should be designed merely to give whatever view there is a frame that will be interesting by day when the view can be seen and decorative at night when darkness blurs it out.

Bringing back the vivacious mood of the Second Empire

MUCH of the sparkle of the Second Empire has been recaptured in this Philadelphia apartment. Gilded pilasters in the hall furnish the architectural background demanded by the period; the painted ceiling is copied from one in the Emperor's Suite at Compiègne



DRAPERY, lace and tassels flourished during the Second Empire and this elaborate window treatment is typical of that beflounced era. Both the white oil cloth hangings and sheer glass curtains are edged with lace



DAVID J. KOSER



IN the living room, shown above and at top of page, walls are ultramarine decorated with wall paper columns cleverly used to accent windows and important furniture groups. Furniture here is mainly in ivory white



A WALL PAPER border of Acanthus leaves decorates the mantel which is marbleized cream color, with the space around the opening marbleized salmon pink. White ornaments are effective against blue walls

COMMONPLACE to begin with, this room is given style and graceful proportions with wall paper columns, cornice and border on the ceiling for additional height. Another paper border outlines the doors



David J. Koser



AN interesting device for holding bibelots, as well as an unusual wall decoration, consists of a carved, gilded shelf and red lacquer cabinet against yellow damask, guarded by a pair of Nubian figures

WHITE, bisque figures, called Parian marbles, were much in vogue in France and England during the 19th Century. A collection of these fragile statues is charmingly displayed upon a gilded whatnot

Lucullan dishes for Sunday night suppers

By Leone B. Moats

FAR too many of us link Sunday night suppers with cook's night out. We go English and have a cold joint and dispirited looking salad which that fearsome creature put on ice before departing. For that reason we are apt to shy away from the very thought of supper on Sunday evening, either in town or in the country. This certainly seems a pity, for nothing can be gayer or more satisfying to those with Lucullan palates.

Housewives who must bow to the whims of cooks have no choice but to give small intimate suppers which can be prepared well ahead of time. The secret for making everything go smoothly is to have the dining room table set as it would be for an ordinary dinner, including place plates and bread and butter. The food can be placed on the sideboard for the guests to serve themselves. Then they don't have to sit cramped, precariously balancing a plate on their knees while clutching a glass in one hand and trying to wield a fork with the other. It also makes less work for the servants. The morning after disorder is thereby confined to one room, and does away with salvaging plates from under sofas and fishing wishbones out of the piano strings.

Although an array of cold foods—a wavy pink fish in jelly which turns out to be mousse of salmon trout with a crisp cucumber salad, a ham stuck with cloves, slices of cold meat, potato salad, and fresh fruits, can all be made to look very appetizing, it is more satisfying to have something hot as well. And here is the chance for the amateur cook to don a big apron and show everybody what a really good Welsh rarebit is like, or throw together poached oysters or chicken Hongroise with all the nonchalance and dexterity of the artist. If the star performer is to be a guest, it is well to find out what he needs and have everything ready on a side table, with the chafing dish, in order to save frantic last minute searches for paprika or mustard.

The casual type of Sunday night party, which is made up of all the people the hostess has seen during the week and asked to drop in, grows in popularity each year. It appears informal but is actually rather elaborate and requires trained service and a great deal of organizing. It is more practical to have small tables decorated with bowls of fruit and candles and set for four people so that everyone may sit down. Nothing gives one such a dissatisfied, overstuffed feeling as wandering around between courses picking at food. There are always the cold standbys, but a piping hot chicken en casserole makes a delicious and complete *pièce de résistance*. The sweet-toothed will be elated at the sight of sumptuous chocolate mousse in earthenware jars.

It's so confusing to have the servants continually dashing about with trays of glasses that the guests should step up and get their own drinks. A bar with a bartender, versatile and quick about drink mixing, is always amusing and gives each person a chance to have his own specialty.

We have just about seen the last of the "even Thursdays" variety of At Homes, but the Sunday night At Home is more in favor now than ever before. Although most weekenders return to town on Sunday evening and are only too delighted to have something to do, entertaining on this particular day is never very simple. Half the guests may be held up in traffic, or husbands, weary from furious outdoor exercise, are apt to grow peevish and prefer bed; and some of the guests may even show



THE 3

A SILVER coffee urn on a side table so that people may serve themselves saves confusion at Sunday night buffet suppers. This 18th Century English type comes from Black, Starr & Frost-Gorham. The shell dish holding peppermints is Gorham silver and the after-dinner coffee cups are Wedgwood silver luster from Wm. H. Plummer



Cold foods on this Sunday night table comprise a platter of meats including galantine of capon, veal in aspic garnished with tongue and pimentos, lobster Parisienne, and chicken salad. Hot foods are in the covered dishes. Small dishes hold brioches filled with caviar and pâté de foie gras. Sherry's. Flat silver, Towle. Platters, candelabra, centerpiece, Gorham. White and gold Spode china, Plummer. Mahogany table, Erskine Danforth

up with friends. The only thing to do is to collect a nucleus of friends whom you can count on, make the hour of arrival elastic, and prepare twice as much food as you think will be needed. Remember, everybody will be hungry, and don't make the mistake of serving the kind of food that men despise as "pap."

One New York hostess announces her return from the country in the fall and her departure for Europe in the spring with telegrams inviting her whole acquaintance to Sunday night supper. The specialties never vary—chicken Andréa, for the hot dish, a mousse of pâté de foie gras (the recipe was wangled out of the chef of an hotel in Tunis) an apple and celery salad with white, creamy mayonnaise, and an ice cold macédoine of fruits, as decorative as it is delicious. So good are these dishes that even jaded New Yorkers, with taste dulled by too many cocktails and cigarettes, remember and look forward to them for months ahead.

There is always music but merely as a background to conversation. Besides bridge and backgammon, this hostess usually manages to find some silly new game and produces a baccarat shoe or roulette wheel to satisfy the more serious gamblers.

In London, Lady C. has become famous for her Sunday night supper parties which she calls her "effortless Sunday nights." She never invites more than twenty guests and even in England, where people usually go away for the weekend on Friday and don't return until Tuesday, she seldom gets a refusal.

With our usual curiosity about the inner secrets of entertaining, we asked this hostess for a few of the details which went to make up her very successful parties. She assured us that the smooth results were due to the fact that everything was done with the minimum effort. She gives her orders to the servants before going away for the weekend and never thinks about the party again until her return on Sunday evening just in time to change and receive her guests. Flowers are never used. It takes too long to arrange them and, besides, this provides an opportunity for displaying some priceless piece of china or silver. There is a lace table cloth used instead of doilies as it continues to look neat throughout the evening and does away with the necessity for that extra polishing and rubbing up of the table.

Lady C. admits quite frankly that all the food is ordered with a thought to masculine appetites, as she claims women never notice what they eat. But she does look after their entertainment to the extent of seeing that each man gets a card reading: "Will you please look after Miss X." In this way not even the most unattractive is neglected.

On arriving, the guests are ushered out to the terrace overlooking the garden where there is a bar at which they can find anything from cocktails and beer to champagne. These are (*Continued on page 70*)

What's new in building and equipment

These recent developments will interest home owners and builders · By Gayne T. K. Norton

MEDICINE CABINET LIGHTS. An adjustable attachment that may be quickly and easily applied about the sides and top of any existing bathroom cabinet or mirror to provide a light source in the mirror frame will assure perfect lighting for cosmetic application and shadowless shaving. Nothing need be torn out to install this unit. The old electric lighting fixture above the cabinet may be removed, and wiring connected to that of the new frame.

The unit is equipped with two adjustable light sockets that slide up and down in slots, one at either side of the mirror, and comes ready wired for connection to the electric system. An electric convenience outlet, into which curling iron, vibrator or hair dryer may be plugged, is conveniently located on the lower right side. A slot opening into a receptacle, placed opposite, provides for safe and easy disposal of discarded razor blades. This is a product of the Henkel Edge-Lite Corporation.

REGISTER CABINETS. A cabinet is offered by Bomar Mfg. Co., which, when placed over a floor register in a warm air heating system is said to assure gratifying fuel savings, by facilitating diffusion of the warm air and its humidification. With resistance to air flow reduced to a minimum, warm incoming air is said to be deflected into the room in a horizontal direction, after moisture has been added to improve humidity. The hinged tops of these cabinets are of double thickness steel with asbestos interlining.

DEHUMIDIFIER. Encased in a grained steel cabinet no larger than the average radio, a dehumidifying unit has recently been made available that is said to relieve the oppressive heat and humidity of hot summer days and nights. Just as a sponge picks up water, so this device removes excess moisture from the atmosphere of the room in which it is functioning. Plugged into any handy convenience outlet, a snap of the switch will put it into operation.

Three simple functions are performed by the unit. The warm room air is drawn in and passed over the chilled surfaces of the cooling coil to lower its temperature. A process of condensing eliminates excessive moisture, thereby reducing high humidity. The cooled and dehumidified air is then circulated through the room with an even, gentle movement by a fan of special design. Complete operation is said to be quiet and efficient.

Models are available in several designs and capacities to meet varying conditions of room sizes; cabinets are of steel finished in walnut or mahogany lacquer. In some models a heating coil and humidifier may be installed. With such addition, which may be made at any time, the unit will perform valuable service all year. The Frigidaire Corporation is its manufacturer.

MARK TIME SWITCH. No longer need a person stumble across a darkened room after switching off the light. A radical innovation in the control of electric lighting by wall switches is now available in the form of a time switch that will pause for a specified interval after the lever handle has been deflected before breaking the electric circuit. Lights controlled by such a device, whether in cellar, garage, or hallway, can remain lighted for as much as one or two minutes after the switch has been snapped.

In appearance, the wall plate of the time switch is not unlike one of standard design, with a tumbler lever in the center to turn the lights on and off. A small supplementary lever at the lower left corner of the plate introduces the automatic feature. The switch performs as one of ordinary type while this is left at "off" position. When moved down so that it is "on timer" the central control lever operates a tension spring for the time release as the lights are put out. The mechanism is controlled by a coil spring, to break the circuit after an interval of 15 seconds, or any multiple of 15 seconds, up to a maximum time interval of two and one-half minutes. Each time he wishes to turn out the light, the householder sets the duration of time he desires. An indicator just above the time lever records the interval that will elapse before lights go out. The switch is manufactured by M. H. Rhodes, Inc.

AIR MOISTENER. Over-dry indoor air may be re-vitalized by a new portable unit that is said to add just the proper amount of moisture to correct aridity. Automatic control permits water to be vaporized into a fine mist and thrown off by the unit only when atmospheric conditions are such that the vapor is instantly absorbed into the air of the room. Since dissemination of moisture is provided without heat or steam by the centrifugal force of a rapidly revolving cone and disc, the vapor diffuses into the air at the same temperature as the water in the container.

After the reservoir bowl is filled with water, and the cord is plugged into an electric outlet, the unit will operate automatically to maintain the percentage of humidity at which set. No attention, except infrequent oiling and occasional refilling with water need be given, and the operating cost will be less than that of an ordinary light bulb. The units are manufactured by A. C. Gilbert Co., and are available in pedestal and table models. The former, standing about three feet high and weighing less than 40 pounds, may be moved about at will. The table model weighs 12 pounds, and is designed to be set upon a flat surface. A location near a radiator is recommended for all types.

DRIVES AND WALKS. Non-skid, dustless surfaces of neat appearance are possible on private drives by use of a binder of cold asphalt recently placed upon the market. Always fluid, the product may be used at any temperature above freezing. Either a coarse or a fine texture road surface is obtainable, depending upon the size of the stone or sand used for top finishing.

The material, manufactured by American Bitumels Co., is said to be excellent for use in constructing drives, garden paths, walks, tennis courts, parking spaces and all other areas which require a firm surface, with neat appearance and freedom from mud. When it is poured on road beds, a uniform, black coating of asphalt is formed in a few minutes. The binder mix penetrates all crevices and coats all rock particles.

RUBBER FLOORING. A resilient, noise deadening flooring that combines the quality of permanence with unlimited decorative possibilities has recently been offered in a rubber tile finished in a wide range of marbleized and plain colors. Numerous standard sizes in both square and oblong shapes are available in 3/16, 1/4 and 3/8 inch thicknesses.

The non-fibrous and non-absorbent rubber may be cemented to any smooth, dry underfloor in either a new or old building by use of a specially prepared, waterproof cement. All colors and designs extend through the entire (*Continued on page 62*)



BRUEHL-BOURGES PHOTO—CONDÉ NAST PROCESS

Tie-backs bloom brightly in glass

Garlands of [illegible] blooming sprays in pastel tints, slender Lilies, and great fantastic single blooms—such are the heights reached by these newest curtain tie-backs of shining glass. The garlands for your most luxurious curtains come from Rose Cumming; charming on white are the Lilies from W. & J. Sloane and the delicate sprays from J. Lehmaier. In the center are lovely single blossoms made from old bobèches by Jessie Leith Rector. These can be obtained in a variety of delightful color combinations, in clear or opaque glass



House & Garden goes bargain-hunting and bags these good buys

LEFT. Dinner table for four. Quaker Lace cloth, about $5. Stern's. Napkins, $5. McCutcheon's. Cream and green plates, $6; bowl, $3; green butter plates, $2. Carbone. Green glasses, $4. Ovington. Gorham plated silver is extra

A POTTERY lamp, lower left, masquerades as a great white and yellow tassel. The white linen shade has yellow binding. $18, complete. Khouri. White pottery latticed flower holder, $2; white glass, leaf ash-tray, under $1. Chintz Shop

THE semi-circular dressing table below has a pink top and white, dotted muslin skirts, $12; three-panel mirror, $5; white poodle lamps, copies of Staffordshire pottery originals, with shades of glazed white cotton, pair $8. Macy





MARTINUS ANDERSEN



ABOVE. For depression cocktails, aluminum and wood shaker and tray, $6. Russel Wright. White-striped glasses, $15 a dozen. Ovington. Four dozen paper napkins, under $1. Amy Drevenstedt

EVEN the aristocratic Rose does not notice the pinch of poverty when reposing in the delightful new white flower holders below. Horn and urn, each under $3. Boat-shape, under $2. Macy





THE smart accessories in these pictures prove that both style and excellent quality are to be found at bargain prices. The charming window above was decorated for less than $7. Ready-made curtains of a new Waverly chintz in brown with orange and white flowered design and orange ruffles. Under $3 Altman. The Scranton Lace net curtains are about $1. Macy. Chair and table courtesy Danby Furniture Co. All prices quoted on these pages are approximate



Oyster white for a small French room

BECAUSE its proportions were so small, the room being less than twelve feet wide, white was chosen for the paneling. To fit this background the furniture is a combination of Louis XV and XVI and the rug an Aubusson. It is in the New York home of Agnes and Richardson Wright. Mott B. Schmidt, architect; Agnes Foster Wright, decorator



A Directoire environment for music

THE same house, the music room has soft tan-pink panled walls. The fireplace of black marble and its brass fitngs and mantel decorations are in the Directoire taste wo Louis XVI chairs in burnt orange velvet flank the arth. A classical cast, etchings and French prints decote the walls. These room portraits are by Pierre Brissaud

If you are about to build—

Or even if you aren't, here are facts that won't help you a bit · By George F. Hammond

BE sure to engage an architect if you intend to build a house. In fact, it's a good idea to engage an architect even if you don't intend to build. The conferences will keep your wife busy afternoons and save you the money she loses at bridge.

However, we are now just a bit ahead of ourselves. There are things to be done before calling in an architect. One just doesn't go to an architect and say: "Sir, I want you to build me a house", and let it go at that. Oh my, no. Think of the years of effort he has put into practicing diplomacy and tact. The poor man would probably never recover from the shock of finding it unnecessary in this case. To safeguard your architect, a strict course of procedure must be gone through before he is called in.

First of all, as soon as the idea germinates that a little nest for just us two, three—or whatever the number is (counting the in-laws, of course)—, would be the proper thing, buy a lot of paper-covered plan-books. The more, the merrier. Set your wife to studying them. Have her cut from each plan the room she likes best. Then throw the books away.

Next we come to what is technically called "settling your ideas". Arrange all the little cut-out rooms in neat piles—one for living rooms, one for dining rooms, *ad infinitum, ad nauseam,* or etcetera. Crush each room into a little pellet—the smaller, the better. Get a cardboard box and put all the pellets for one room into it. Replace cover and shake box vigorously. Take off cover and draw one pellet. Throw the others away. Do this with each pile.

WHEN every room of the house has been thus carefully decided, you are finally ready to meet your architect.

Don't bother to unroll the pellets—what's the architect for, anyway? Just hand them to him the way they are—he'll know what to do with them.

He will then produce the "first" preliminary plans. Your wife will be almost sure to like them, showing as they will, the intensive study she has given *her* plan.

After she has made a few "minor" changes, the second set of preliminary plans can be made. Repeat the process. The architect, if he is still living, can then commence on the final set of preliminary plans. Sometimes five or six sets of "finals" are required, but don't let that worry you. Let the architect do all the worrying. That's part of his professional service. Your wife should always impress on him that it is really *her* plan he is showing. Never let the architect lose sight of this important fact.

The architect now goes ahead and prepares the working drawings. Your wife cannot help him in this.

Also, by special agreement, you can arrange for a perspective picture of your house with a title commencing, "RESIDENCE OF . . ." or "MANOR HOUSE FOR . . ." which gives it "class". Be sure every drawing bears this title.

THE professional work of an architect while a house is being built is never finished. That is because your wife or yourself are helping him so much. For instance, after the plans are all drawn and blueprinted, she can tell him she has decided to have the dining room two feet wider so Aunt Laura's Sheraton sideboard will leave more space for the table. Also, she is afraid the butler's pantry is too small and now wants it nine feet square instead of six. Moreover, she wants another bathroom and a better guest's room upstairs, and says he can take a foot off the master's room if these changes require it—but not to make her room any smaller.

Never fail to have one bedroom marked "Master's" and be sure to see that your architect puts "Butler's" before "pantry". This also gives distinction without costing you a cent.

Finally, don't forget to have your coat of arms shown somewhere outside—perhaps over the main entrance. If you have mislaid it or haven't got one, get one. If you have one made, a few words such as *Sauve qui peut* or *Cave canem* will add a dignity nothing else will.

Have your coat of arms appropriate. Perhaps you have recently acquired riches and style by acting contrary to the advice of those who said, "Don't sell America short." Then, instead of *Cave canem* (Beware of the dog), use *Cave! Assumimus canem* (Beware! We put on the dog).

Appropriate to these days of depression, and especially recommended to those who found, long before the Administration did, that there is a business depression, and are fortunate enough to have a job, is the following: *Vivamus! Laboramus pro pane!* (Let us live! We work for our living, or we grub for our grub!)

It is not absolutely necessary to have the inscription mean anything. Few people understand Latin and the Romans are dead. As long as it sounds all right, it is all that is necessary. *Ecce! Americanus vulgaris sum,* or *Molestus expurgus cum saleratus,* and many other phrases are charming, and with your ingenuity and the aid of any good book on heraldry, you can have an original coat of arms with an inscription that will "knock 'em silly!"

Lastly, always agree with your visitors or guests. If anyone says he thinks this or that should be different, say you at first thought so also, but that your architect felt it would give an impressiveness or more stateliness, or something or other—anything—to have it simple and dignified. This lays it onto the architect and is a polite way of telling the caller it is none of his business, while apparently agreeing with his ideas.

IT IS always well to have an advertising agent *after* you have bought the lot. An architect cannot advertise because it is not professional, but you can.

It is not necessary for your agent to mention that your lot is only fifty by two hundred when he gets an insertion into "Society News". Let him say the foundations for the beautiful residence of Mr. So-and-so, which a little bird whispers is to be called "Longacres-by-the-sea", have been commenced. Do not attempt to curb his imagination. Let it soar! It is just as well not to say just where "Longacres-by-the-sea" is located. That will give an air of mystery to it. However, if anyone should happen to ask why the residence is so much smaller than they expected, tell him that you and your wife felt that the care of so many maids and so large a house would be trying. So you threw away all the architect's plans and you planned and built this little nest instead.

As long as the living room has plenty of room for bridge tables, nothing else matters.

It is well, if you wish to set out a few shrubs, to engage a landscape architect. This is *very* important. It is so much better than doing the work yourself, without the advantage of his valuable advice. He will make a plan (*Continued on page* 68)





THE remodeling of Mr. J. Winthrop Davis' summer residence at Stonington, Conn. by L. Irwin Jones, architect, was carried out mainly to restore the original Classic spirit by removing late Victorian additions. Above is the library, with walls paneled in natural finish knotty pine



A Connecticut summer home regains its Classic dignity

IN the photograph above we look from the dining room at the rear of the house, through the living room and catch a glimpse of entrance hall and outer doorway. The wood-paneled walls of the dining room are painted white. The floor is covered in blue and white linoleum tile. Fine Duncan Phyfe furniture pieces and crystal chandelier and side lights contribute to the 18th Century atmosphere.

THE entrance door frame, with side and top light of red glass is the original one used on the house as is the door itself, from which was removed layer after layer of paint that blurred the carving. Where the stair formerly ran parallel to the wall its entire length, now it begins with a graceful sweep. Wall paper is striped in red and white and the floor is black and white linoleum tile.



PAUL J. WEBER



PARLOR and sitting room of the old house have been thrown together to make the living room, part of which is shown above. As may be seen from the third plan at the bottom of the opposite page, Mr. Davis' living room extends from the front of the house back to the dining room

SEEN through the arched doorway of the living room the dining room makes an attractive picture. This room is an entirely new feature, as both the dining room and the kitchen of the old house were in the basement. Kitchen and pantry are now located to the left of the dining room

PLANS and photographs on the opposite page are of the "before and after" variety. The small illustrations in the center show the house after the Victorians had worked their will upon it. The two views at the top of the page present it after the remodeling had been entirely completed

THE first two plans opposite show the house as Mr. Jones found it. The other plans are of the house as it is today. From a badly chopped up place of little rooms he has worked out a logical, convenient scheme that makes for a livable house thoroughly modern in appointments

From the Classic to Victorian and back



THE REAR AS REMODELED



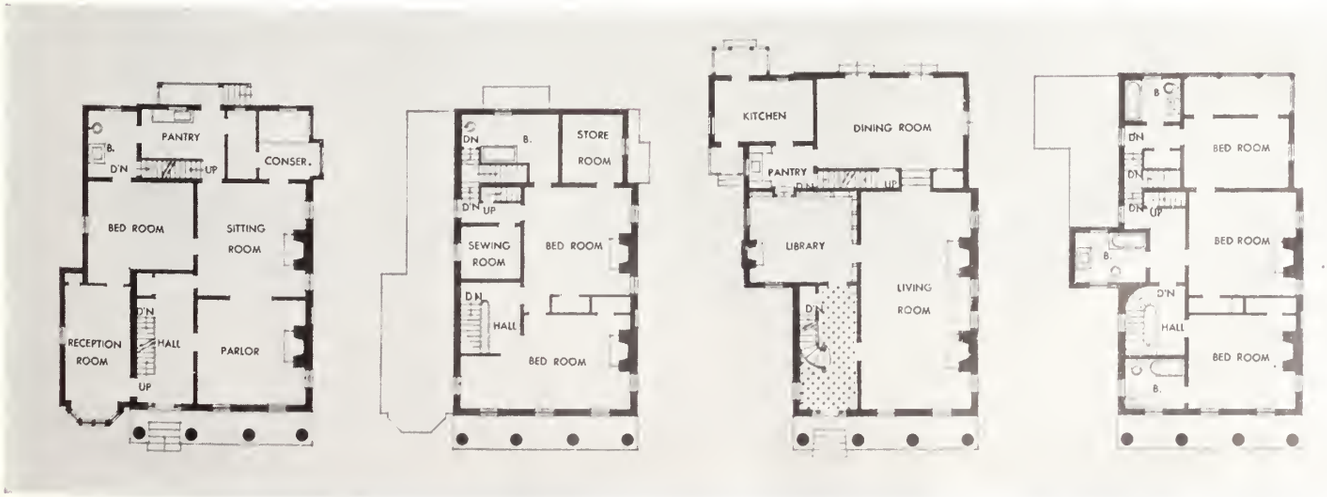
PRESENT FRONT FAÇADE



ORIGINAL REAR



ORIGINAL FRONT



Cleaning and polishing with electricity

Vacuum cleaners and floor polishers for every type of household · By Elizabeth Hallam Bohn

If you contemplate buying a new vacuum cleaner, there are certain points to be kept in mind regarding both selection and care. Vacuum cleaners have been carefully made and designed to give satisfaction if properly used and cared for. If your machine has not been oiled and packed for permanence, it should have periodic attention. Just any kind of oil will not do, for like an automobile the parts require a particular type of lubricant. The model chosen will depend on the size of the house and its floor coverings. The cleaner bag and the ease with which it can be removed is also important. As you know, its function is to act as a receptacle for the dust and dirt carried in by the stream of air passing up through the cleaner from the nozzle. This air must find a way out, which it does by filtering through the fabric of the bag. If the bag becomes choked with dirt, this necessary circulation is impeded and the effectiveness of the cleaner reduced. The dust bag should be emptied as soon as it becomes moderately full. Dust allowed to accumulate in excessive quantities reduces the suction, and in some instances renders the cleaner useless. The brush, whether an additional attachment or part of the machine should receive regular attention, for clogged bristles will reduce the suction.

Speaking of attachments, the hose connecting with the cleaner should not be permitted to kink, for this will impede the flow of air. Also, connections and couplings should be kept tight and snug, and any appearance of a leak in the hose should be repaired immediately. Then there is the ease with which the cleaner is operated at different positions. The position of the handle is important. It should stand upright for storing, and lie flat so that it can be operated under low pieces of furniture, and when not in use swing back into natural position. The height adjustment which changes the position of the nozzle for rugs and carpets is also vital.

A vacuum cleaner is remarkably delicate, and picking up matches, paper clips and similar objects is not a means of prolonging its life. It may demonstrate its suction power, but it is decidedly injurious to the fan of the motor.

Some little time ago, tests as to the versatility of cleaners were made and it was found that most of them, if the nozzle was adjusted to the lowest point, would remove dust from floorings as easily as from rugs and carpets. Some vacuum cleaner manufacturers who have designed a special attachment, advocate its use in spraying rugs and upholstery with napthalene or a similar moth-proofing chemical.

Available on the market today and featured among the manufacturers' products that follow are cleaners of the suction type alone and those that add to electric motor-driven models suction types having a revolving, sweeping and beating agitator.

The Hoover Company, one of the pioneers in labor-saving household cleaning tools, has recently developed a line of popular-priced vacuum cleaners claimed to have an entirely new cleaning feature—positive agitation. This positive agitation beats the rug on a cushion of air, the swiftly revolving agitation gently tapping loose the deeply imbedded grit and vibrating it to the surface to be suctioned away. Hoover cleaners are also equipped with the new two-speed feature. The high speed is used for thick rugs, while thinner ones are cleaned at low speed. This firm makes models designed for both small and large homes. The latter type, a heavy duty machine, is built to withstand the strain of unusually hard and constant wear.

A brand new dustless cleaner has recently been created by the Westinghouse Electric and Manufacturing Company's engineers. The tools include a floor nozzle with a width of eleven inches equipped to comb the nap of the rug, a floor brush to clean floors, linoleum and wall surfaces, a dust brush that cleans and dusts baseboards, pictures and moldings and a blower designed to dust wicker furniture, bric-a-brac and dry hair, and a radiator cleaner.

The new General Electric super vacuum cleaner efficiently combines powerful suction with the pulsating, sweeping action of the revolving brush. Its dual cleaning principle restores freshness and lustre to floor coverings. This cleaner has five point adjustment of the brush to prolong its life and maintain efficient brush action.

The Air-Way Electric Appliance Corporation who state that they were the first to introduce the thought of home sanitation along with cleaning, have produced a moth control and cleaning device, especially designed for treatment of overstuffed furniture. Their Air-Way sanitary electric cleaner in addition eliminates the emptying or shaking out of a vacuum cleaner bag. All the dirt is collected in a filter fiber dust container which can be detached. Their experiments show that one of these containers should last a month. Another interesting feature is the fiber agitator, which has comb-like notches that comb a rug by permitting the jets of air to reach the imbedded dirt.

The Eureka Vacuum Cleaner Company, Inc. is backed by experience of twenty-one years of successful manufacturing. This firm's cleaners have a patented thumb screw adjustment conveniently located over the axle which raises or lowers the nozzle, permitting it to be operated with the greatest ease and efficiency on floor coverings of varying thicknesses. They also have a patented sleeve valve which keeps the exhaust clear, eliminating what is known as "back pressure." Dirt falls to the bottom of the bag and rests on the motor housing, so that it is not carried as dead weight when the bag is hung from the under side of the handle. A junior machine has been designed by this company which is a combination home and automobile vacuum cleaner. It is equipped with an electric heater and hair drying attachment.

An outstanding feature of a motor-driven brush cleaner designed by the Graybar Electric Company, Inc. is its two-speed motor which provides both normal and extra speed. The first gives powerful suction that does a thorough cleaning job on any type of rug. The latter is particularly advantageous for quick cleaning or when unusually difficult cleaning is to be done. The B. F. Sturtevant Company, Inc. has perfected a vacuum cleaner with three speed controls. The low speed is designed for lightweight floor coverings or other delicate materials, the second for slightly heavier fabrics where a little more power is required and high speed gives powerful suction essential for cleaning thick rugs or heavy upholstery.

In addition to their regulation size portable, the Arco Vacuum Corporation makes a built-in cleaning system especially designed for large homes. This model has been built for basement installation and may be piped to the upper floors of the house, thus enabling the cleaning to be accomplished with (*Continued on page* 78)



ANTON BRUEHL

Modern art molded in the kitchen

BABY GRAND skyscrapers, jewel caskets, little fishes and big—these are some of the bright ideas from Germany for turning your delicacies into modern decorations. Mousses, ices, cakes and jellies emerge from these shining tin molds in the approved contours of today. The two boxes with raised modern designs on covers, small molds, curved fish and the two rings come from Lewis & Conger; pyramid, small fish and mold at top, left, Hammacher Schlemmer



18TH CENTURY INLAID LACQUER

Collectors turn to Mexican painted pieces

THE ranks of antique furniture collectors have increased so greatly in the past few years that, with the fast depleting supply of really authentic old furniture, it behooves some of us to find new antiques and new fields for their collection. Many persons, of course, have turned to the Victorian and, within their own family or even their own attics, have found their antique furniture. But if Victorian does not appeal to you, and if even French Provincial has become too expensive, there is the delightful 18th and 19th Century painted peasant furniture of Europe—Switzerland, Norway, Sweden and the Tyrol offering the most interesting types. However, all of these have already found their way to the New York shops and their supply is fast diminishing, but a close kinship to this peasant furniture is to be seen in the Mexican painted furniture of the 18th and 19th Centuries which has not yet been exploited.

There is, to be sure, no great quantity of these Mexican painted pieces. One sees enameled and lacquer chests in the larger museums and in the shops in Mexico City, but while at one time there must have been much of this furniture, Mexican revolutions have certainly depleted the supply, and since practically all of this furniture belonged in the family household it has disappeared to a much greater extent than furniture of the type found in churches.

To say that Mexican painted furniture received its inspiration from Basque or any other peasant furniture is hardly correct. Instead it would be nearer the facts if we said that the same surroundings, the same type and conditions of life produced this painted furniture of the Spanish Colony as those which made its creation possible in certain sections of Spain itself. For the production of this furniture is the result of a natural artistic impulse that always finds expression upon the household articles of rustic peoples.

The exact origin of many of these painted pieces is uncertain. Some of the painted furniture of Mexico may have been brought over from Spain. However, the Indians of Michoacan and Guerrero had learned the lacquer process from China, and long before the Spanish conquest, cups, bowls, and chests in these provinces were lacquered and painted in bright colors upon a dark background. It seems logical therefore that when the Spaniards arrived native workmanship should be pressed into service to construct and decorate the needed articles of household usage. That furniture made under such conditions would show both Mexican and Spanish influences is a natural result. The structural forms were undoubtedly dictated by the Spanish, and the workmanship is crude, for no Spanish workmanship is fine, yet that of Mexico has a greater strength and an added crudeness due to Indian workmanship.

The designs show a Chinese influence in the conception of floral motifs and arabesques, yet purely Spanish and individual are urns which hold bouquets of flowers, the naïve figures, the colonnades, and such motifs as dolphins and shells. Painted draperies and ribbons holding inscriptions are here, and are also found on European peasant furnitures.

Fascinating are the portraits which are



PAINTED LACQUER CHEST FROM OLINALA



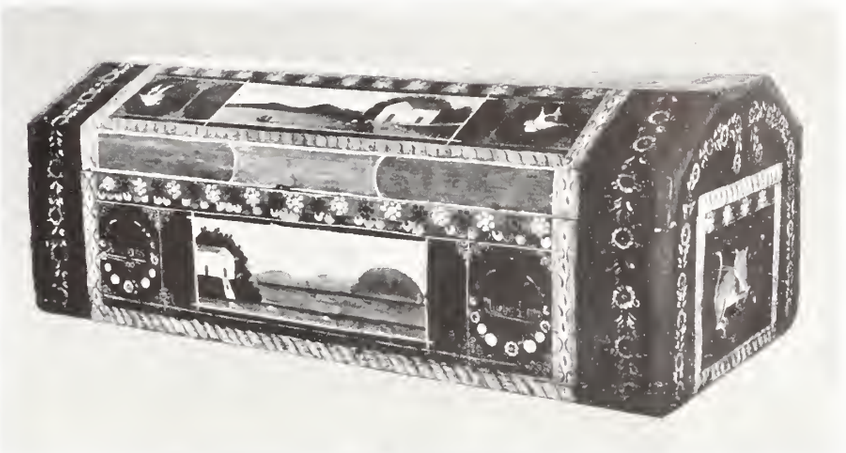
ENCRUSTED LACQUER, LATE 19TH CENTURY

By Katharine M. Kahle

characteristically arranged in arches, and which often alternate with Persian-like trees of flowers. Sometimes the master and mistress and their retinue of servants are pictured on a chest or armario, and again a scene of particular significance to the owner is painted upon the sides of a lacquer chest. At all events, whatever the subject, the conception is always naïve, bold and individually expressed. No two articles are ever alike. The colors of this Mexican painted furniture are bright and pure and always form a delightful harmony against a dark- or light-colored background. There are exquisite persimmon red surfaces with designs enameled in black, blue or gold. There are dull pink backgrounds painted in blues, and yellow surfaces painted in black and red and green. Each piece varies, but the combination of colors seems equally harmonious and beguiling. Indeed, for those who love rustic unsophisticated furniture that closely connects itself with the life of other times, there are no more charming and fascinating articles than those Mexican painted (*Continued on page* 77)



A MICHOACAN TYPE PAINTED CHEST



AN OLINALA CHEST OF THE 19TH CENTURY



BLACK LACQUER AND GOLD, PROBABLY CHINESE



A MODERN PAINTED CUPBOARD

Various [illegible] are represented in these pieces of Mexican ornamented furniture. On the opposite page the tip-top table, shown by courtesy of Miss M. C. Vail, has a black background with inlaid lacquer in pink, red, green and white. The lacquer chest, owned by Frances Flynn Paine shown by courtesy of the Brooklyn Museum has a yellow background with figures in vermilion. Mexican chests such as these are always brightly finished inside—usually lacquered in vermilion. The Olinala one above is of the 19th Century; it is owned by Mrs. Paine and shown at the Brooklyn Museum. Below it is one in black lacquer with gold figures, probably Chinese in origin, although coming from Mexico. At left is a modern example of the Mexican cupboard chest, serving in lieu of a closet

Finding work for unemployed spaces

By Walter Buehr



THE BARE CELLAR

THE re-discovery of the home as a place in which to spend leisure hours has turned our thoughts toward ways of increasing its entertaining facilities. Present-day popularity of game rooms and household bars demonstrates the desirability of having a place apart from the living rooms of the house dedicated solely to entertainment.

With the children, also, spending more time at home than formerly, their pleasures must be considered. Any parent of normal —which means boisterous and not too orderly—children realizes the impossibility of confining all their efforts to their own room or rooms, however large and well-equipped for play. Toys have a way of permeating the entire house; Indian attacks disrupt the bridge game and the kitchen activities of small housekeepers often call forth ominous rumblings from cook.

Look over the unemployed spaces of the house for inspiration. These, the cellar and the attic, can often allow play and recreation space for both children and adults. By way of example we offer a scheme, illustrated on these pages, showing how the basement of a typical house might have a children's playroom, and the attic a party and entertainment room.

The sketch at right shows the basement as it would be before work is begun. The ceiling consists of rough, unpainted rafters; the walls are cement, as is the floor. At the left, just beyond range of the sketch, is the heating plant, either oil, gas or one of the automatic coal stokers, none of which causes dust or dirt enough to annoy.

Starting at the left side, a five-foot partition of pine boards is built from the post in the foreground to the rear wall. The settle, shown in the drawing below, extends from the post to within four feet of the rear wall, the pine partition taking the place of a back. Its seat is in reality the hinged cover of a chest which provides storage space for toys.

Every mother knows the bitter feuds that spring up when Sister gets into Brother's cherished possessions, or has her toys intermingled with his. With this trait of child psychology in mind, the cabinet which runs across the back wall contains two bookcases, two drop-leaf desks, and two cupboards, separated by a blackboard which would be declared as common ground.

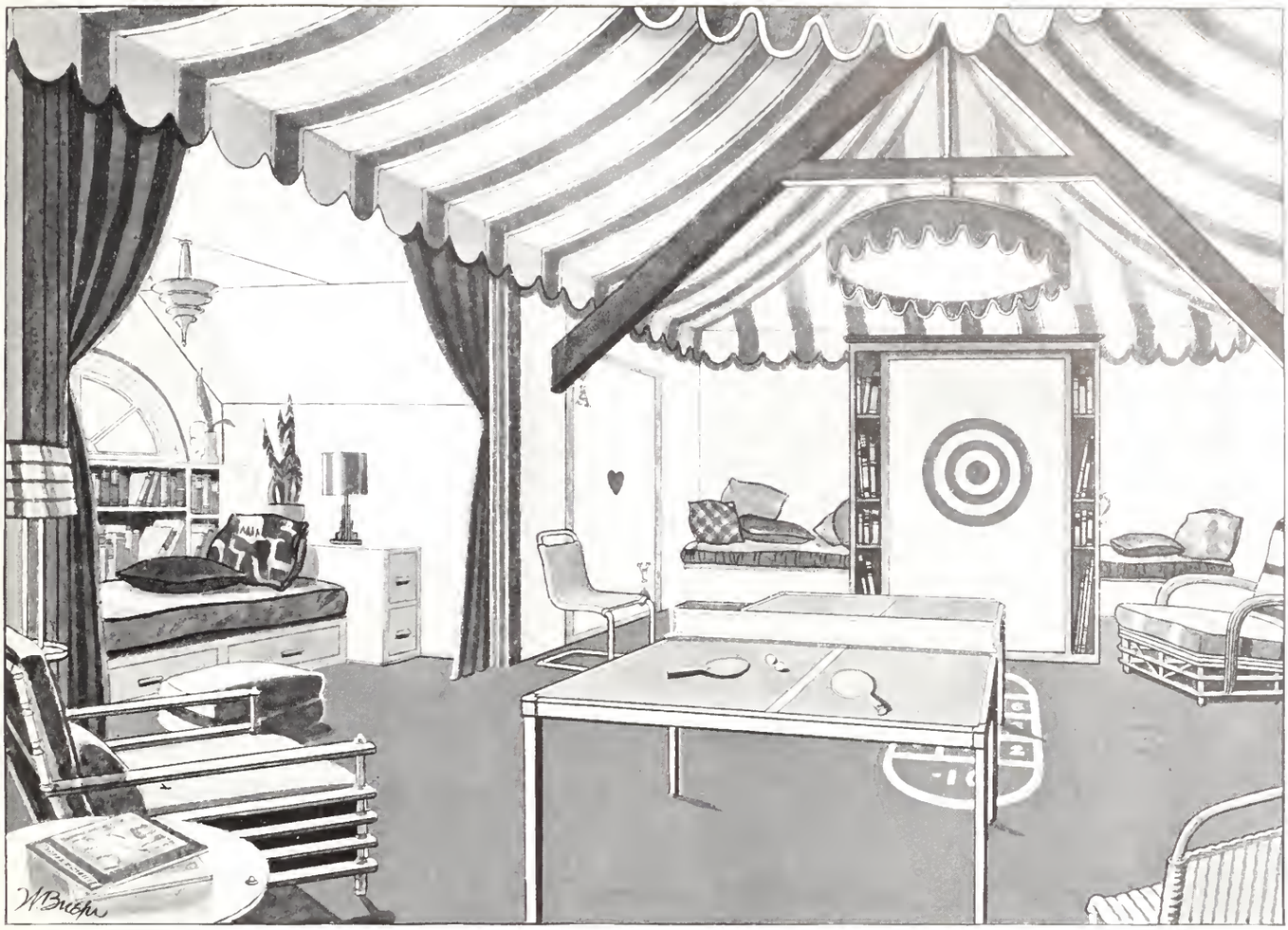
The wall at the right can be treated in various ways. If smooth, it can be sized and painted, and a simple scene painted across it. If rough, it may be covered with wall-board, joined at the seams by a special paper made for this purpose. Then it can be covered with one of the many extremely interesting scenic wall papers now on the market. The illustration suggests a romantic South Sea isle, with native huts, strange fish leaping from a brilliant blue sea, etc. In the center of this exotic scene is hung a map case, so arranged that the maps may be pulled up from the roll below, one at a time, and hooked under the top edge. Such constant association with the atlas might, with any luck, develop an interest in geography.

Below the maps is a long, low cupboard provided with large drawers to hold toys and games and a top of ample width for building blocks, toy soldiers and all the myriad activities of childhood, for which there is never enough space on an ordinary table. A low, sturdy little table suitable for tea parties, and several low chairs, perhaps miniature reproductions of Early American ladderbacks, complete the furnishings.

The color scheme of such an alcove can be quite flexible, as long as it is bright and cheerful. Here, the ceiling might be sprayed with a warm brown stain, from a spray gun. All other woodwork, including the two scroll-edged valance boards, would be painted canary yellow, except the low wood molding that forms a threshold for the alcove, for which vermillion is suggested. On the settle should be a comfortable removable cushion covered in some yellow grounded fabric patterned or striped in a vivid contrasting tone. Bright hued pillows should be scattered across.



CELLAR PLAY ROOM COMPLETED



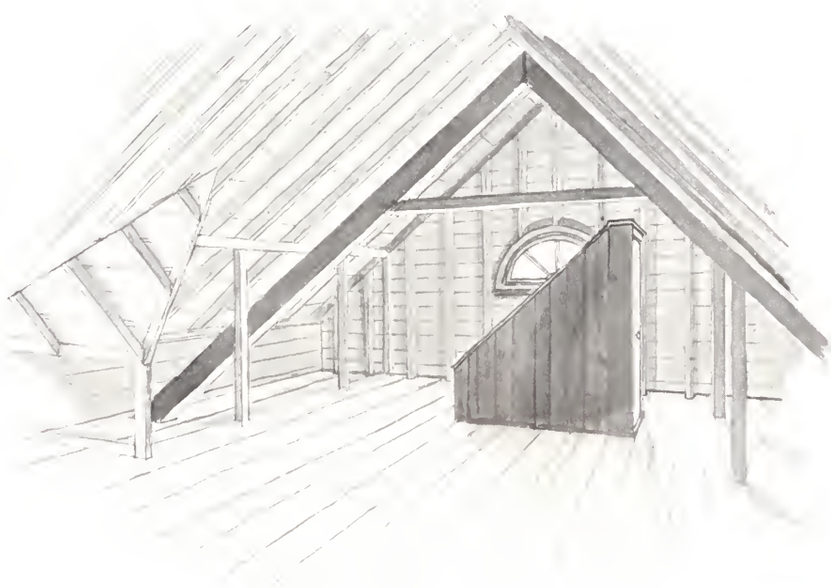
GAME ROOM MADE FROM ATTIC BELOW

For the floor, a layer of felt base would first be applied, and then an attractive plain blue-green linoleum patterned with small vermillion stars spaced at regular intervals laid over it.

The light which comes from the oblong window, now remodeled with diamond panes, is supplemented by an attractive star lantern in which is one of the new sun-ray bulbs.

Ascending to the attic we find unemployed space as pictured at the right, after the junk man had removed the family heirlooms and the spiders had been put to rout. Not a very hopeful prospect, perhaps, but bright paint and cheery decoration will work wonders.

A game room should express the spirit of play. What could be more appropriate than a circus tent? Accordingly, a marquee of brightly striped canvas is made up with the tent so cut that its ridge can be tied to hooks in the ridgepole of the roof, and its four sides draped down to meet the tops of the walls at what would ordinarily be the ceiling line. This scheme not only achieves an air of gaiety and distinction, but also gives (*Continued on page 64*)



At small expense attic and cellar are transformed into party and play rooms

Notes on border plants and plantings

Good soil and wise choice and placing of plant material lead to beauty in the hardy garden

GARDENERS, it seems, are divided into two classes—those whose ambition is to grow individual plants or clumps of plants well and those who cannot visualize a plant or clump without relation to the other plants near it. The one is a horticulturist, the other an artist. It is the artists among gardeners who are responsible for the herbaceous border—those mingled drifts of color and form and diverging heights that represent one phase of garden skill.

A well-planned and well-maintained perennial border is no easy task to undertake. Our color groups do not always turn out the way we visualize them. Some of us plant colors in too spotty a fashion. Color should be used in broad shoals, not in dots and dashes. Look at perennial borders in England, where they are grown to perfection, and you will note that the colors are planted in big masses. The borders are made wide enough to accommodate them. Nothing less than ten feet is considered sufficient. Moreover in England the soil for the border is adequately prepared before a single plant is set in it. This deep digging and thorough enriching ensures healthy growth for the color masses.

AT THIS season of the year many gardeners are preparing either to make or to remake borders. It is all well enough to dream color schemes for them by night, but no amount of pretty dreaming will suffice unless we do hard, manual labor by day. The successful perennial border starts with a spade, not a paint-box.

The spade's work is then augmented with the richness from compost heaps and such barnyard manure as the purse may afford. These fertilizers layered down thoroughly to the depth of three feet give the foundation. The bed should be allowed to settle for a month before it is planted. Some make the bed this fall and plant only the bulbs and spring-blooming perennials now, and leave the summer bloomers for planting next spring. It is easier on the purse to set out the Peony and Iris and Tulip now and leave the Phlox and Delphinium and Hollyhocks and Veronicas till the following year. The first spring the holes will have to be filled with annuals; then, after the clumps increase, fewer annuals will be needed. It is a fairly safe rule, however, to "plant thick and thin quick."

The beginning gardener is invariably staggered by the number of plants required to fill a good herbaceous border. The distance apart to set plants is one-half their height at maturity. Thus Phlox, which grows to four feet, should be set two feet apart; Delphiniums and Hollyhocks three; Peonies four because they have a wide spread; Iris a foot apart. But even with these safe distances left for growth an unconscionable number of plants are required. Of course one can be a Croesus and buy them; the real gardener will grow all she can from seed. This means starting at least a year ahead so that the seedlings will be large enough to thrive in their permanent homes. One usually buys roots of Peonies and Oriental Poppies, rhizomes of Iris, plants of the various Phloxes, Veronicas, Gypsophila and such, and bulbs of Tulips, Narcissi and Lilies, but Delphiniums, Foxgloves, Hollyhocks, Sweet William, Coreopsis, Gaillardia and the rest are generally grown from seed.

In setting out the plants the drifts should run irregularly across the width of the bed till about a foot from the front. This is to avoid having straight lines of any one plant and color. Of course the taller plants go at the back, the medium in the middle and the smaller along the edge. Here and there, however, one of the medium-sized clumps can be advanced closer to the front so that the edge will not be too rigid in its contour.

DURING visits to a number of gardens this past year, many interesting border combinations were jotted down. Nineteen of them are set forth here merely to indicate what variety can be made.

(1) The pink Japanese Peony Ama-no-Sode and orchid pink Susan Bliss Iris.

(2) An annual group for an edge—blue Bachelor's Buttons and white Pansies with Newport Pink Sweet William.

(3) The red-purple Iris R. W. Wallace, the white-flecked-carmine Peony Festiva Maxima and the Lemon Day Lily.

(4) Gray foliaged Artemesia, the tall pink Iris, Marian Cran, with a hint of pale yellow Foxgloves just beginning to show color.

(5) White Cranesbill, deep red Sweet William and the red purple Iris Imperator.

(6) White Petunias below a mingling of a deep red Peony and Iris Coerulea.

(7) White Siberian Iris and mauve *Centaurea dealbata.*

(8) The pronounced candy pink of *Silene pennsylvanica* before pale green Yarrow foliage and nearby a drift of late, medium-sized yellow Iris.

(9) Iris Shekinah planted at the foot of a trellis on which grew the climbing Rose Glen Dale just then showing pale sulphur buds.

(10) A shrub combination at the back of a wide border—the mauve tassels of *Buddleia alternifolia* and the flat, small, white planes of *Spirea Wilsoni.*

(11) The Gloxinia-like mauve flowers of *Pentstemon angustifolius* stiffly growing beside a drift of airy, wayward, long-spurred pink Columbine.

(12) Deep purple Siberian Iris and tall bearded Iris Primrose.

(13) The soft mauve of Iris Mme. Schwartz, a white Peony and the sulphur stars of *Potentilla rupestris.*

(14) A gold and white arbor pair behind a border—Harrison's Yellow and Bloomfield Perpetual—both single Roses.

(15) Light purple Iris Caprice and double pink Peonies.

(16) The bronze blended Iris Caprice and the yellow veined Van Dyke red of Citronella planted in big clumps at the foot of a Josekai Lilac just coming into feathery flowering.

(17) Iris Lady Byng—a soft violet—yellow Iris Chasseur and, like a big punctuation mark, the violet-purple of Siberian Iris Emperor.

(18) In a vegetable garden was found this combination—a bed of red-green Lettuce was surrounded by Iris Argynnis, the mahogany of its falls almost the same tint as the Lettuce leaves.

(19) Finally this group in which stamens played a marked part—the single Peony Clairette with its pronounced gold stamens stood above clumps of yellow blended Iris Opaline and Apricot.

The combinations that can be made with late flowering Tulips are infinite, nor do Narcissi fail to find their companions. One of the crispest edging groups observed was composed of white and lemon Leedsi Narcissus Hera, Munstead Primroses and drifts of blue *Phlox divaricata.* Another wee edging was drifts of the little plum-colored Pumila Iris Ditton's Purple with lines of the miniature white Narcissus W. P. Milner woven through it.



GEORGE H. VAN ANDA



Alterations well carried out after the Colonial tradition

In enlarging "Sky Farm" the Great Barrington, Mass., home of William E. Barrett, the architect, Heathcote M. Woolsey has held his additions so closely to the spirit of the original that no transition can be detected. Dormers and porch in the view above are new.

Long colonnaded porches bordering open paved and grass terraces feature the garden façade of the Barrett house. Due to the low, rambling nature of the house and the many porches and terraces the union between house and out-of-doors is an exceptionally happy one.

The Gardener's Calendar for September

This Calendar of the gardener's labors is planned as a reminder for taking up all his tasks in their proper seasons. It is fitted to the climate of the Middle States, but may be made available for the whole country if, for every one hundred miles north or south, allowance is made for a difference of from five to seven days later or earlier in the time of carrying out the operations. The dates are for an average season

SUNDAY | MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY

☽ First Quarter of the Moon, 7th day, 7 h. 49 m., morning, in the East.

○ Full Moon, 14th day, 4 h. 6 m., evening, in the East.

☾ Last Quarter of the Moon, 22nd day, 7 h. 47 m., evening, in the East.

● New Moon, 30th day, 0 h. 30 m., morning, in the East.

1. Onions, Parsnips, Spinach and hardy crops may be sown in the open with the idea of carrying them over the winter with a little protection. It is surprising what good results follow this plan, especially in mild winters such as now seem to prevail, authorities notwithstanding.

2. Prune all deciduous trees before the leaves fall, as it is much easier then to determine what part of the growth is to be removed. Cut the branches close so that the stubs will callous over quickly, and be careful to avoid ripping and bruising any of the live bark.

3. Melon frames and other garden accessories that will not be used again this season should be repaired, painted and put away in winter storage. Only in this way can their life be prolonged and valuable time saved when next spring's rush work on the garden and grounds begins.

4. The last sowing of Peas should be made the early part of this month, using only the hard round-seeded type, which is quick and vigorous in growth. Their success will depend largely on the weather, but the experiment is well worth trying in these years of late autumns.

5. Vegetables should be started in the greenhouse now for next winter's use. Cauliflower, Lettuce and String Beans should be sown every three weeks so as to provide for a continuous supply. It is surprising how many vegetables even a small greenhouse can produce.

6. Evergreens that are being transplanted now, or have been recently, must be kept well watered at all times. These plants are making root growth even now, and it is essential that everything possible be done to create conditions favorable to this development.

7. The flower garden should be given a final clean-up for the season; the walks properly edged, all weeds and old stalks removed and burned. Thus will you not only create a more pleasing setting for the fall flower display, but also prepare for next season's best results.

8. Do not neglect to sow down freely with Rye and Clover the vacant patches of ground in the garden. When dug under next spring these cover crops will benefit the soil decidedly. Sowing can also be made between the rows of Corn, Cabbage and other crops that are well spaced.

9. Celery should be banked with earth now. It is best if this is attended to frequently, as the soil should never work its way into the heart of the plant. The individual cylindrical Celery blanchers also work well. Of course, they do away with the work of banking, although fairly expensive.

10. Keep on cutting the grass until all growth has ceased. Failure to do this will result in a long growth, which will turn brown in spring and be hard to eradicate. Do not, however, cut as closely as in the spring, for now the roots need more surface protection than in the early season.

11. Evergreens confined in growth, hedges and various other plants that are clipped frequently should be given a final shearing at this time. Newly planted stock, especially if exposed to much wind, should be firmly staked for at least a year to hold it perpendicular.

12. This is one of the best times for seeding down new lawns; most weed growth is over and the grass will get sufficient start to carry it through the winter. You must be prepared, however, to water it abundantly in case the fall rains fail to put in an appearance, as often happens.

13. Coldframes that can be protected should be used for sowing hardy vegetables like Cabbage and Cauliflower for planting out in the garden early in the spring. Protection consists of banking with leaves or earth, good tight sashes, and heavy mats for use on cold nights.

14. Before the leaves begin to fall and alter the summer appearance of the trees and shrubs, look the garden and grounds over with an eye to making changes in their arrangement. Make detailed notes of desired alterations and carry them out later in the season.

15. A great deal of our so-called winter losses, especially with evergreens, is the result of these plants being allowed to become bone dry at this season. They should always be well watered right up to the time the ground freezes hard, especially if they have been recently planted.

16. Cold nights and hot days are productive of mildew in the greenhouse. To overcome this have the pipes painted with a paste of flowers of sulphur and water, and ventilate carefully, especially during the day. Try to maintain an even temperature through the twenty-four hours.

17. Get cuttings of the outdoor bedding plants, such as Chrysanthemum, Coleus, etc., before they are destroyed by frost. These may be grown along and developed in the greenhouse or even on a glass enclosed and heated sun porch. Each variety should be marked and kept separate.

18. Wire grass, Rye grass and other heavy growing grasses and weeds, if allowed to overrun your garden now will be a serious factor to contend with next spring. Better haul them out roots and all, for they are persistent pests and seem to have at least nine lives when once well started.

19. As soon as the foliage turns on deciduous plants it is safe to transplant; the earlier the better, so that the roots will have a chance to take hold before cold weather. This turning of the foliage indicates that the sap has receded and the top growth is entering a dormant state.

20. This is the beginning of the Peony planting season. If you want good results next year, overhaul the plants now; dig up the clumps that are too large, cut them into four pieces and reset. From now until late October is also the time to set out new plants.

21. Where heated frames are available, there are a number of crops that can be started now. Radishes, Spinach, etc., or such flowers as Violets and Pansies, are among the most worthwhile things. Speaking of heated frames, look into the electrical units now available.

22. Chrysanthemums and other similar plants that are in bud should be fed freely with liquid manures of different kinds until the buds show definite signs of opening. It is important that all of this material be kept well watered, lest it become dry and woody and flower poorly.

23. On late growing crops such as Celery, Rutabaga, Carrots, Parsnip, or other crops still bearing, apply frequent dressings of manure and occasionally nitrate of soda. These crops should be kept growing along steadily, for the sake of the quality of their yield.

24. Carnations that were planted out may now be put in the greenhouse for the indoor season, before the frost has a chance to catch them. The glass should be shaded slightly until the roots again become active, after which normal light is again allowed to enter the house.

25. The orchard that is not growing satisfactorily can be improved wonderfully by the sowing of cover crops, and subsequently turning them under. This is beneficial not only through adding plant food, but also by stirring up the soil and promoting root activity.

26. Permanent pastures for grazing purposes should be sown at this time. Bear in mind that if properly put down, a good pasture will last for years. And don't forget that it may well make a real contribution to the picturesqueness of a place, especially when stocked with cattle.

27. It is not too late to start a Strawberry bed, if potted plants are used for planting. Use both pistillate and staminate plants. Put in plenty of manure and bone meal. It is advisable to divide the planting among three types—early, mid-season and late—to provide a long season.

28. Mushroom beds may be started in the cellar at this time. Be sure to get fresh droppings and use new culture spawn of high quality, and dependable. It is essential that the bed be located in a dark place where the temperature varies but little from 60° and the air is not dry.

29. Attention should be given now to bulb planting for this season. If they have not already been placed, orders should be sent in immediately as early planting means better results next spring. This is especially true of Narcissi, Scillas, Grape Hyacinths and Snowdrops.

30. Go over the cane fruits carefully, removing the old canes at the ground line and tying the young, vigorous shoots into position to prevent damage by storms. A pruning hook and heavy leather gloves with gauntlets to protect the wrists are useful in this sort of work.

A farmer, says Old Doc Lemmon, doesn't have to be poor

"The more I think onto it, the more certain I be thet one o' the biggest lessons we're a-goin' to l'arn out'n this here de-pression is thet a good potater patch an' a milch cow thet ain't too old to breed are wu'th a sight more'n some o' the fancy stock certificates. Mebbe they ain't so purty to look at, but if'n ye take care of 'em they'll keep on a-payin' dividends thet ye can eat. Which the same ain't allus true o' the stocks, less'n ye're a goat an' like to chaw paper.

"I ain't jokin' a bit when I claim thet a man can do a heap worse than settle down to growin' things thet him an' other folks eat. Fust-off, it'll give him food for his own fambly, which ain't such a bad idee when times git downright hard. An' if'n he mixes some brains into the sweat of his plowin' an' diggin', like enough it'll bring him in some cash money, too. Take my neighbor Jem Hudkins an' ye'll see thet just b'cause a man's a farmer he don't *have* to be poor.

"'Tain't more'n ten year or so ago thet Jem come into our country an' bought the old Jepson place. For a while he growed the same stuff thet ev'rybuddy else growed—sweet corn, cebbages, tomaters, or'nary apples an' the like o' thet—an' then one fall he drapped ev'rythin' else an' sot to work cleanin' up the old swamp holler back of his barns.

"Lord, ye never see such a good-for-nothin' tangle as thet was, but Jem wouldn't let on whut he was figgerin' to do with it. All fall an' winter him an' his hired man lit into her with brush-hooks an' shovels an' dynamite an' bonfires, an' by spring she was as clean as a whistle—four-five acres o' black muck soil crisscrossed with new dreen ditches.

"Wal, come the middle o' March they laid off work in the holler an' went to plantin' boxes an' boxes o' seeds in a string o' coldframes ag'in the sunny side o' the barn. Lettuce seeds, Jem said they was, an' 'fore ye knowed it they hed 'bout a million leetle plants a-growin' like all-possessed.

"Then the secret come out, an' the neighbors like to died a-laughin'—a farmer cleanin' up thet old holler for to grow celery in! But Jem just went ahead an' sot out them plants in the muck soil, an' thet fall he showed a net profit o' more'n four thousand dollars on fancy grade celery sold to the big hotels in the city. Today, with more o' the swamp cleared an' dreened, he keeps a dozen hired help an' hes more money in the bank than all the rest of us together.

"It just goes to show thet lots o' times it's a farmer's own fault if he's poor. We'd all knowed thet holler since we was boys, but we didn't see nothin' to it till Jem come along an' used his head. The de-pression don't mean much to him, for he grows whut other folks are willin' to pay good money for."



Who doesn't feel a glow of pleasure at the words "Chicken Soup"?



Chicken Soup is such a favorite with everybody that your selection of it always meets with the family approval. Campbell's Chicken Soup is more than a broth—it is the real chicken soup with rice and pieces of chicken which is so universally popular.

We use only the finest chickens and *all* the meat of each chicken, cut in tempting morsels and added to the soup as a garnish. The kind of soup your appetite welcomes!

Light, fluffy rice, snow-white celery, fresh parsley, herbs and seasonings are blended in this delicious soup with all the genius for delicious flavor which has made Campbell's chefs so famous.

21 kinds to choose from . .

Asparagus
Bean
Beef
Bouillon
Celery
Chicken
Chicken-Gumbo
Clam Chowder
Consommé
Julienne
Mock Turtle
Mulligatawny
Mutton
Ox Tail
Pea
Pepper Pot
Printanier
Tomato
Tomato-Okra
Vegetable
Vegetable-Beef
Vermicelli-Tomato

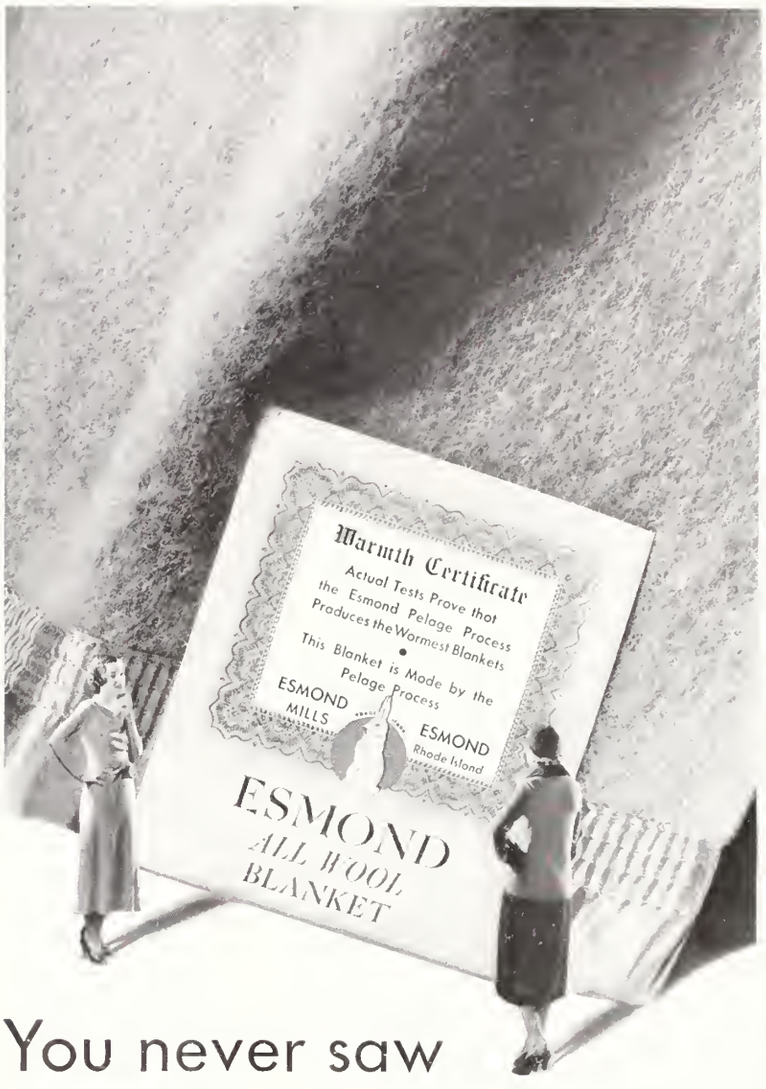
LOOK FOR THE RED-AND-WHITE LABEL

EAT SOUP AND KEEP WELL

Chicken Soup

by Campbell's famous chefs





You never saw **THIS** on a blanket before!

NOW, for the first time, you have a guide-mark that unfailingly leads you to *the warmest blankets*—the new Esmond Warmth Certificate.

You will find it on every genuine Esmond All Wool Blanket made by the exclusive Esmond Pelage* Process—which duplicates Nature's way of keeping furry animals warm in bitter cold.

Thanks to the Pelage Process, Esmond All Wool Blankets combine greatest warmth with the absence of all needless weight, and permit that complete relaxation you must have for truly restful, refreshing sleep.

And besides greatest warmth, Esmond's Pelage Process brings exquisite loveliness—clinging softness, a fine, furry texture, new richness of color.

See Esmond All Wool Blankets at all good stores. You will be delighted with their unmistakable air of luxury—and their surprisingly reasonable prices.

**Pronounced Pay-large*

ESMOND
ALL WOOL BLANKETS

ESMOND BLANKETS & STEVENS SPREADS *are products of*
CLARENCE WHITMAN *and* SONS, Inc.
21 East 26th Street, New York

Esmond Baby Blankets are "standard equipment" for new babies everywhere

What's new in building and equipment

(CONTINUED FROM PAGE 42)

thickness of the rubber and cannot wear off. Acids, burning matches, cigarette or cigar stubs have no effect upon the rubber surface we are told by the makers, the Kleistone Rubber Co. Reasonable initial cost and low upkeep expense are important features of this flooring.

STEEL FENCING. A picket fence of rail steel, an exceedingly tough metal, said to possess double the strength of ordinary steel, is the latest suggestion for economical property enclosure. The material is delivered unpainted, packed in bundles together with the necessary bolts for its proper assembly.

After the concrete footings for the posts have been poured, and the three-angle pickets set, the remainder of the fence may be assembled with a small wrench. Construction is angular, all surfaces exposed to sunlight and air, eliminating possibility of corrosion due to retainment of moisture. With proper paint protection, the fence should remain in good condition indefinitely. The Buffalo Steel Co. fabricates this product.

STOCK SHELVING AND CABINETS. Storage space in the new or old house may be increased by installation of shelving and cabinets recently made available in sections that fit together by means of a new and unique lock joint. The units are especially adapted for use in kitchens and pantries, as well as in store-rooms, attic, basement and garage. They may be set up to hold canned goods, books, dishes, groceries and vegetables, fruit jars, crocks and pans, decorations, off-season clothes, blankets, toys, tools and laundry supplies.

Assembled from standardized parts, the shelves are fitted into vertical members by a unique spring joint, so that shelving may be of any depth required, and, by adding sections, any length to meet requirements. With proper selection of stock parts, any desired space may be filled, and new sections may be added at any later time when desired. The product is marketed by Long Bell Lumber Sales Corporation.

COMPRESSION PLATES. Settlement in houses, due to the shrinkage of lumber, with its resulting damage to plaster surfaces, is said to be reduced 90 per cent by the application to the wood floor joists of patented steel compression plates. The prongs on the steel plate grip the wood fibers, we are told, in such a manner that the latter can neither expand nor contract at the point of application.

The plates should be applied to both sides of joists where the latter rest upon exterior walls, at the point directly under the plaster of the upper story; also under all partitions. They come in stock sizes to fit eight-inch, ten-inch and 12-inch depth beams and are made by the U. S. Engineering & Development Co.

NIGHT LIGHT. Bedrooms, nurseries, stair landings and halls on sleeping floors may be satisfactorily lighted throughout the night by means of a new, compact unit, designed for building into any ordinary partition. The small metal box is large enough to contain an ordinary electric lamp; 15 to 25 wattage is ample. The cover, which may be removed for replacing a burned-out lamp, is equipped with a shutter by means of which the amount of light passing through the glass window on the face may be regulated.

Installed 18 inches above the floor, light is directed downward, so that one may move about a darkened room without stumbling against furniture or disturbing sleepers. Control may be by the usual tumbler switch, or a time switch may be set to automatically turn on the light at dusk and turn it off after daybreak. Curtis Lighting Inc. makes the unit.

STRUCTURAL INSULATION BOARD. From the romantic isles of the Pacific comes a new, all purpose building board. Manufactured from the tough fibers of Hawaiian sugar cane, the board has a dual surface, being satin smooth on one side, and having a rough burlap texture on the opposite. The smooth side offers a pleasing surface when exposed without decoration; the textured surface is excellent for rustic effects, and for use as a plaster base. The product is manufactured by Hawaiian Cane Products, Ltd.

Three types of the board are available. The structural insulation board comes in four-foot widths, and lengths ranging from six to 12 feet. It is ½ inch thick, and primarily designed for the sheathing and insulation of buildings. Insulation lath is identical in quality with the board, but is available in smaller sizes, with shiplap joints on long edges and all edges beveled. Delivered in packages for protection in transit, the lath is easily nailed to studs and beams, with rough surface exposed ready for plaster.

Insulation tile has the identical characteristics of the lath, except that the outer surface is finished smooth to provide an effective exposed finish for walls and ceilings. This smooth surface may be painted, if desired, with no detriment to insulation qualities.

ASBESTOS WAINSCOTING. A durable and sanitary tile board, composed of asbestos fibers and cement in sheet form, may now be used to line the walls of bathrooms, kitchens, breakfast room, lavatory and nursery. The material is equally adaptable to installation in new or old houses. It may be applied over existing wall surfaces in remodeling work at a minimum of expense for removal of defective parts and with very little dust and dirt from debris. In new as well as old homes it provides a sanitary wall surface in pleasing colors at moderate cost.

The standard size of a sheet is 32 by 48 inches, available in five colors and white, with the surface marked off in four-inch squares by grooves of contrasting color that enhance the tile appearance of the finished wall surface. Sheets may be cut to fit local conditions with an ordinary hand saw. They are nailed in place. The colorful, lacquer surface is said to offer high resistance to the action of household acids and cleaners. The Johns-Manville Co. is the manufacturer.



After a hot, dirty train ride

TAKE A BATH FROM THE BOTTLE

REFRESHES · COOLS · DEODORIZES

Tuck a bottle of Listerine in your hand bag when you travel. You'll be glad you did before the trip is over. With no other aid than Listerine, you can be fresh, dainty, and clean. Here are a few of Listerine's good points.

When you are hot and dusty, and a bath isn't convenient on the train, or can't be had at a crowded hotel, a rub-down with Listerine is the next best thing. It cleanses the skin, relaxes tired muscles, and refreshes you surprisingly. And, best of all, removes perspiration and other body odors. Listerine instantly gets rid of odors that ordinary antiseptics cannot hide in 12 hours.

Other toilet uses

Diluted three to one with water, Listerine makes an excellent eye wash.

A little of it used in connection with the shampoo cools and cleanses the scalp, and "sets" the hair.

Makes breath sweet

Employed as a mouth wash, Listerine cleanses the mouth, gets rid of unpleasant taste, and leaves your breath sweet and wholesome. It is the sure remedy for halitosis (unpleasant breath).

Lastly, should an accident occur while traveling, Listerine used full strength will combat infection until you can get medical attention. Because Listerine, while safe and pleasant to use, kills germs in the fastest time.

And for our FREE BOOKLET OF ETIQUETTE—tells what to wear, say, and do at social affairs. Address, Dept. H.G.-9, Lambert Pharmacal Co., St. Louis, Mo.



LISTERINE checks

BODY ODORS

ENDS HALITOSIS

STRAHAN WALLPAPERS



NO. 7059—THE SAILOR'S RETURN . . . *A new masterpiece by a well known New York artist. Its charm and colorful scenes make it a particularly attractive wallpaper for present-day rooms.*

Charm AND *Economy*

THE economy of buying fine wallpapers is more apparent this year than ever before. The Strahan papers embody the charm of many quaint old designs and the freshness and beauty of the modern.

For more than 45 years the artistic and quality standards of Thomas Strahan have been perpetuated. This year we offer you an exceptionally fine selection of new designs and reproductions. More colorful than ever before, these Strahan papers may be seen wherever fine wallpapers are shown.

Ask your dealer and decorator to show them to you

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YELLOW and silver for a modern table setting—yellow Pernet roses in a silver luster vase with flat wreath of yellow climbing roses. The mirror plaque stands on four luster balls. Arranged by Darnley

Frankly artificial

(CONTINUED FROM PAGE 24)

so popular none is more charming than prim Hyacinths made of wax and arranged with real laurel leaves in a gilded wire basket of the type shown on page 24. Then there are white roses, of paper to be sure, but ridiculously lifelike and immensely decorative when massed in profusion in a basket of white milk glass. White also, a shimmering, iridescent white, are the flowers of fish scales, and the tall opalescent Calla Lilies of a creamy mother-of-pearl color used with fruits made of the same preparation and arranged with laurel in a Georgian épergne. Both these types appear on page 25. In the small vase on the same page are very modern Lilies blooming in copper enameled green and white.

The simple and charming arrangement illustrated above is a cool color scheme of yellow and silver which delightfully solves the problem of a centerpiece for a dining room done in the manner of today. Yellow Pernet Roses, amazingly life-like, are arranged in a simple vase made of silver luster glass. This is placed on a rectangle of mirrored glass and surrounded with a flat wreath of climbing yellow Roses. The plaque rests on four silver luster balls which repeat the gleaming note of the vase. Yellow is a leading color in Fall decoration, and this grouping would be both colorful and smart in a silver, gray and yellow scheme.

Finding work for unemployed spaces

(CONTINUED FROM PAGE 57)

an effect of spaciousness, incidentally saving the cost of lumber, wall-board paint and carpenter-work against the cost of the canvas.

By bending eight-inch strips of tin around frames of wooden crosspieces and nailing them in place, two large chandeliers can be constructed. A circular piece of parchment a little larger than the diameter of the chandelier is stretched across the bottom of each and the edges glued to the outside of the hoops. Next, valances of striped or plain canvas with scalloped edges bound in contrasting color are glued to the outsides of the hoops, covering the parchment edge. A hole bored through the jointure of crosspieces in each chandelier takes the pipe through which electric wires run to the bulbs.

Walls are simply panels of wall-board nailed to 2 x 3 uprights and paneled with one-inch wood strips. A good grade of wall board will cost, installed, from 8c to 9c per sq. foot. At each corner of the room a panel is made removable, so that space under the eaves might be used for storage.

The floor of the room is covered with plain blue linoleum that has had diagrams for such games as shuffle-board and ring-toss painted on it.

The alcove at the left in the sketch showing the finished room has been contrived from the space left by a gable. Ordinarily it is a cozy corner or lounging place for those who don't indulge in games. However, the built-in couch is really a comfortable bed; under it is a locker for bed linen and blankets. At the head and foot are small built-in chests of drawers and at each side of the alcove hangs a heavy blue curtain which can be drawn across the opening to make the space into an emergency guest room.

In the matter of furniture another blow has been struck against unemployment, for the porch and lawn pieces that usually are retired after Labor Day for winter hibernation is pressed into service until warm weather makes the room unnecessary.

The final ingenuity of this room centers about an article the disposal of which has always been a problem—the ping-pong table. Ever since the revival of this game of the Gay 'Nineties the question has been where to put the table when not in use.

Against the side of a small penthouse which covers the attic stairs is built a frame which leaves pigeon holes at the sides for books and games and in the center a space whose exact dimensions are those of the ping-pong table. The table itself is constructed of fibre board mounted on a wood frame. Metal sockets are sunk into the four corners and the middle of the two sides, into which fit removable wood legs. When the table is not needed, the legs are taken out of the sockets, and the table, now a large panel, is set into the frame designed for it against the stair penthouse.

The great advantage of this room is in the fact that it keeps the inevitable disorder and confusion of indoor games out of the regular living rooms, and also because of the variety of games which can be played.



• It's so easy *to make clear, brilliant home movies with this simplest of home movie cameras. Aim . . . press a lever . . . and that's all. It's as easy as making snapshots.*

The Wonderful Story of Growing Up



Your Movies of it will be your Family's most precious Possession

HOW priceless the living movie record of your baby's smile . . . the first uncertain steps . . . playing in the sand . . . the drama of going to school . . . sports . . . picnics . . . the first party dress or first long trousers . . . milestones on the road of growing up.

Such movies are so easy to make with Ciné-Kodak. Vivid with the reality of lifelike action. A record of your child that time cannot dim—a priceless possession in years to come. And not expensive either.

Ciné-Kodak is as easy as a Brownie to use. Aim . . . press a lever . . . that's all there is to it. We do the rest, finish the film and return it ready for your Kodascope projector.

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Simplest of Home Movie Cameras



Ciné-Kodak Model K. *This versatile, all-purpose camera permits quick change of lenses and can be fitted for Kodacolor (movies in full color). Loads with full 100 feet of 16 mm. film.*

You Pay No Tax . . . The government has placed a ten per cent tax on cameras and on other articles that you use in your leisure hours. But as all outdoors invites your Ciné-Kodak, this company will not let anything interfere with that invitation. It will absorb the tax. No increase in the price you pay for any Eastman camera.

Feel the Fabric Texture!



beautiful canvassed walls..

washable and durable!

RICHNESS — the quality prized by every owner of fine home furnishings — is *woven* into Wall-Tex coated fabric wall coverings.

See the beautiful patterns — at your decorator's or dealer's. Note the strength of Wall-Tex — and its pliability. Feel the texture that gives Wall-Tex its *depth*. It is this texture that produces a beautiful interplay of light and shade resulting in richness and softness — instead of flatness and glare. And it is this texture that gives Wall-Tex canvassed walls their enduring beauty.

Wall-Tex is washable. Soot, dust and finger marks are easily removed with mild soap and water. The colors do not fade. The closely woven fabric is strong — it prevents and hides ordinary plaster cracks. Wall-Tex gives long service and saves you money over a period of years.

Canvas your walls with Wall-Tex. Wide selection of beautiful patterns and colorings for every room. Prices lower now than ever before. Mail the coupon for samples and free booklet on interior decoration.



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Send free samples of newest Wall-Tex patterns and illustrated booklet containing color chart and many suggestions on interior decoration by Virginia Hamill.

Name _____

Street _____

City and State _____

Keep the home fires in their place

(CONTINUED FROM PAGE 35)

ringing. Shortly after the executive office fire in the White House three years ago a system of this sort was installed to cover the isolated sections.

Checking chimneys comes next after leaving the cellar. All chimneys should rest on a solid foundation in the ground. Those carried upon wooden beams are never safe. The normal settling will produce dangerous cracks in the joints of the brickwork. Likewise, any stove-pipe hole in a chimney should be closed with bricks and good mortar cement.

Chimneys connected with open fireplaces ought to be equipped with spark arrestors at the top. These are simply bronze or brass wire screens of sufficiently fine mesh to catch any sparks.

For the roof of the house, there are slate and non-burnable shingles as well as a system by which weather-boarding beneath wooden shingles can be replaced with panels of fire-proof plaster sheathing.

Have a licensed electrician inspect the wiring of the house and replace any which is obsolete or not in accord with insurance regulations.

Have the piping of the steam or hot water service inspected. Where these pipes go through flooring or are close to the wooden trim there should be at least three-quarters of an inch of clearance. Otherwise the heat drys out and carbonizes the wood. Then slight additional heat can produce spontaneous combustion.

MAJOR FEATURES

Then there are more elaborate rebuilding projects well worth considering such as:

A built in incinerator located in the cellar with chute opening in the kitchen. This makes possible immediate disposal of trash and rubbish.

Two stairways connecting living and bedroom floors. On the latter, there should be provision so that either stairway is accessible to any bedroom. An emergency doorway will make this possible.

If the garage is attached to the house, it should be lined with a fire resisting material. Metal lath and plaster or a good grade of plaster wall board is preferred. The door between house and garage should be fire resisting and self closing.

With the possibility that a fire department might sometime come to your assistance, adequate water supply may be ensured by damming a brook, if you are fortunate enough to have one, to make a pond. Lacking this, build a sizable cistern for rain-water. This should have a storage capacity of 1500 gallons.

Going to extremes, there is one other refinement which the country house owner may take into consideration—the installation of a system of perforated pipes in the dead air space behind all walls, connected with storage tanks of carbon dioxide under pressure. If a fire breaks out, turning on this system will flood the house with a gas that will smother all flame. Mount Vernon is a notable example of a house so equipped. Here the possibility of the spread of flames has been reduced to the minimum.

In the hunt for things which may be done to lessen the chance of fire, the electrical appliances which now constitute the necessary equipment of all homes should not be overlooked. Give them a thorough inspection and replace those which have seen long service and are partially worn out. Since overheated electric irons cause many fires, the use of one so designed that it automatically disconnects before becoming overheated is highly desirable.

LIGHTNING

So far we have considered fire hazards more or less man produced. There is, however, the occasional fire that comes down from heaven. Careful investigation by the National Board of Fire Underwriters proves that a properly installed and maintained system of lightning rods will give a country house 98 per cent protection. Such an installation does not prevent the building from being struck by lightning but it does provide an easy and direct path to earth for the lightning discharge and so protects the building from damage and destruction. This being the case, the problem is to find a man who knows how to install lightning rods scientifically. Fortunately the old school of lightning rod salesmen, trained in medicine show methods has passed and technically adequate equipment and competent men working under inspection by the Underwriters' Laboratories are now available. Along with lightning rods the radio antenna should not be overlooked. Be sure it is properly grounded and has an approved lightning arrestor.

There is one more possibility of disaster from lightning which the country resident should bear in mind. Although few people realize it, ordinary wire fencing mounted on wooden posts can become so highly charged with electricity during a thunderstorm that no humans or livestock are safe within thirty feet of it. Proper grounding is again the remedy and is relatively simple. At every fifth post an iron stake should be driven deep enough to reach permanent moisture. Connect this stake to the fencing by a wire tightly wrapped around both stake and each strand of the fencing. When this is done, electricity generated during a storm will escape harmlessly into the ground just as it does through the cables of a properly installed set of lightning rods.



Wisteria is an intriguing color . . .



n a north bedroom, for example:

his new Claridge Carpet has the per-nality to put warmth and color even to a cold, north light. That gives us cue for a north bedroom . . . what a harming effect Wisteria creates with ale lemon or soft lilac accompaniments curtains, bedspreads and chair cov-rings! Pale yellow enamelled furniture the final touch to such a scheme. hink of the satisfaction of having a ruly individual bedroom! Depend upon Claridge Wisteria to establish its keynote for you. There are twenty other beautiful colors in Claridge Wide Seamless Carpet . . . an ideal shade for every room, for every decorative motif.

Claridge is made in widths up to eighteen feet to avoid seams. It can be cut to fit your floor from wall-to-wall or bound as a rug of almost any size.

This deep pile, rich lustre carpet, made of fine-twist yarns, is offered by leading decorators, department stores and floor-covering stores. Your good judgment will approve its sensible price.

Use Clara Dudley's Book

Send the coupon and ten cents for an interesting portfolio showing the most popular Claridge colors, together with Clara Dudley's suggestions on the use of Wide Seamless Carpet in decoration.



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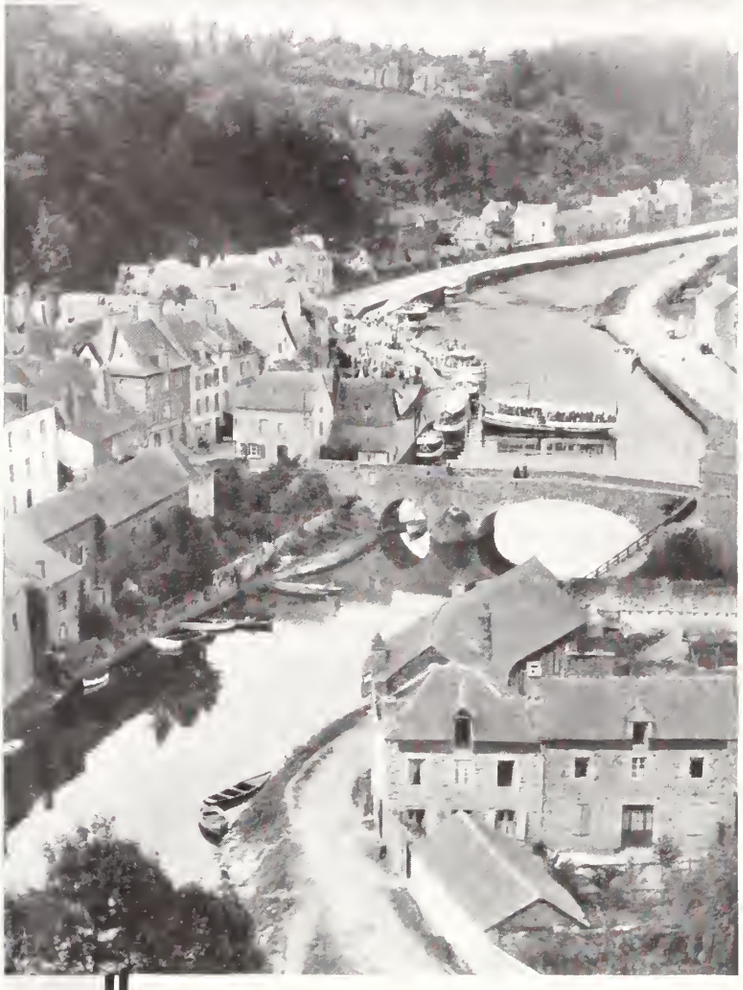
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ARE you a grin-and-bearer, in this winter of uncertainty? . . . are you a grouch-and-fighter? . . . why not copy the birds, who neither fast nor hibernate but fly away? ▲ Ends that will barely meet elsewhere, tied in a bow with streamers . . . all the little comforts you've been missing . . . pleasant service, clothes of real chic, charming people with leisure to amuse themselves . . . yours for a song, with no chorus of gloom ▲ An apartment in Paris, a villa in the south, rock-bottom hide-outs in Brittany, Normandy, Alsace-Lorraine, Corsica, to make the new poor feel like Croesus till the storm blows over ▲ The children in school, taught to think, not parrot, getting an accent to bless you forever . . . for the man who has carried his load too long . . . year 'round golf at Le Touquet, the Paris Auto Show in October, a motor trip through the Chateau Country to the Riviera, never lovelier than in autumn . . . if he's too tired to relax at first . . . Luchon, Vichy, Evian, Aix, Vittel at out of season rates ▲ Back to Paris to buy clothes when the Transatlantic crowd is gone . . . winter sports in the Alps or the Pyrenees . . . spring in Roman France, at Biarritz, on any coast that calls ▲ Six months away, and you'll come home made over . . . sane and poised and strong.

RAILWAYS OF FRANCE
1 East 57th Street, New York City

If you are about to build

(CONTINUED FROM PAGE 48)

for hanging on the wall to show what your garden would have looked like if it had looked like it.

Do not engage a landscape gardener! Most landscape gardeners do a little work themselves. A landscape architect does not. He superintends. You do the work. That is as it should be. If you don't believe me, ask your doctor! He will tell you that the exercise will be good for you; that if you make a garden you can improve your health by getting down to Mother Earth!

Make your garden *mean* something. A garden can be made so suggestive or so full of reminiscences by the proper grouping of shrubs and plants.

PLANTING GUIDE

Imagine a garden arranged by a landscape architect for a former Wall Street broker now raising Apples wholesale and retailing them himself.

Imagine his wife trying to decide upon the location of a group of Europelickedus superbus. Or what would make an artistic background for some Wall (Street) flowers, (1), with beautifully variegated Stocks (2) in the foreground.

The borders of all the paths were planted with hardy Forget-me-nots (3). In an adjoining bed at the right there was planted a gorgeous display of Bleeding-hearts, in front of which there was a beautiful bed of Rue (5).

A large expanse of "bear" grass looks "bully."

All the beds between the edging of Forget-me-nots and the flowers in the background were at first covered with a brilliant green carpet of Money (7), but the landscape architect liked the effect so much that he took all the money and the broker's wife has now filled the space it formerly occupied with Poverty grass. (8).

(1) Cheiranthus cheiri. (2) Matthiola incana. (3) Myosotis palustris. (4) Bikukula spectabilis. (5) Syndosmon thalictroides. (6) Yucca Filamentosa. (7) Lysimachia nummuldria. (8) Aristida dichotoma.

What can be more beneficial than the work of making your garden, digging holes, planting a lot of dormant shrubs and dinky little plants from two-inch pots, and generally working like the devil for three or four hours every day in the hot sun while your landscape architect sits on the grass in the shade or on the front piazza in a rocking chair, smoking cigarettes and telling you what a wonder you are!

Sometimes a small nursery is started, even before commencing to build the house. It can be started anywhere and transplanted later, if it is in the wrong place.

Be that as it may, a picture of what might have been is always interesting. In the corner there is usually a title commencing "ESTATE OF", which gives your house and land a certain distinction, and which the plan of a mere architect does not!

Another reason why you should have a landscape architect is because you probably don't know anything about gardening or planting, and as you stand surrounded by several wagon-loads of twigs tied up in bundles or balled up in burlap, you hardly know where to begin. If you act on your own initiative you are liable to get all balled up yourself.

The planning of the house and the planting of the garden are largely a woman's sphere of usefulness. Unlike the architect who permits her to do only some of the work, the landscape architect lets her do all the work.

Never have a garden entirely level. Let some of it be sunk.

No matter how sunk you may feel while digging holes and planting, remember you might be lower—that you have not reached bottom yet.

You can get entirely sunk in Wall Street but never in your sunken garden. A garden without a depression would be out of style nowadays. If you are a tired Wall Street banker, retired, there might be several levels of depression in the banks of the garden. The lowest might have a carved marble Hope Chest at one end of a pool near the center of the garden—a sort of Pandora's box, as it were, which could be used as a seat. To set it off properly, suppose you have a background of Weeping Willows.

If you have ever been a broker the pool will be most appropriate. It is difficult to make a pool which does not leak more or less. Yours must be water-tight. Many Wall Street pools leaked at times, and as you sit on your chest you do not wish to see your pool getting lower and lower as the water oozes out.

HOPE AND VICTORY

At the other end of the pool, opposite the Hope Chest, on a higher level have a white statue of Hope. Call it Hope even if it isn't. This will show that Pandora allowed Hope to escape also, as well as all the ills of mankind, and it's a good thing she did, else where would we be without Hope at the present time? I want my Hope with me—not locked up in a box.

A Winged Victory (Nike Samothrace) would answer as well as Hope, except that she has no head. Never mind that. A great many people have lost theirs during the depression. The mere fact that you have not lost your head will encourage you to say, "I feel better now and I will get a head!" Say it—over and over—"I will get a head! I will get ahead!" As you reflect, you can see in the pool the reflection of Hope smiling her encouragement. If you get a head, get a good looking one that can smile. One with permanent waves that will reflect in the surface of the pool.

By all means, have fish in your pool. Let it be rich in both goldfish and silverfish.

Scientific research has proved that catfish, dogfish and cuttlefish also live in perfect harmony.

It is very amusing to see the playful antics of the clams, oysters and limpets as they chase each other in the limpid depths of the sapphire water. Be sure the water *is* limpid and sapphire. If not, make it so. A little bluing will do the trick.

Presenting CORONET



REFLECTING THE LATEST TREND IN DECORATIVE ARTS

Rogers, Lunt & Bowlen, Silversmiths, here present their very newest creation in fine Sterling Silver Tableware—CORONET . . . A pattern fashioned in a decidedly modern manner on simple, graceful, flowing lines . . . brilliantly rich with the verve and freshness of its new creative art.

Although of the modern mode, the CORONET pattern meets on terms of intimacy with the very best of traditional design, harmonizing beautifully with the most favored decorative styles of present-day homes.

Five of the country's leading decorators have created dining-room settings with CORONET Sterling, showing its perfect adaptability to various decorative periods.

"Treasure" Solid Silver
STERLING 925/1000 FINE
TRADE MARK

These are reproduced in the CORONET brochure which will be gladly sent at your request. Write DEPT. B-9.

But no illustration can convey the loveliness of the silver itself—the precision and delicacy of the workmanship, the exquisite patina of the finish, and its splendid weight.

Call at your Jeweler's and ask to see the CORONET in actual silver. And when you inquire about its price you will be most happily surprised to learn how very reasonably it can be bought.

ROGERS, LUNT & BOWLEN

Silversmiths · Greenfield, Mass.



Not ONLY *in the* WILDS

NOT only in the far-away lands, under hard and hostile conditions, must the approach to home be guarded—the need is *here* and *now*.

For even in our civilized land your privacy and peace, your home and property can never be secure when the boundary of your grounds is merely a line on a map.

You need Cyclone Chain Link fencing. It will provide absolute protection for your home and property. It will keep out the sneak thief and vandal. It will insure privacy and freedom from trespassing. It will blend perfectly with your landscaping plan.

Modern manufacturing methods plus the use of structural H columns as posts and enduring copper steel in all parts have doubled the life of Cyclone Fence.

Our new illustrated booklet shows many attractive and interesting installations that may be applicable to your purpose. It fully explains our erection service by factory trained men and our guarantee of satisfaction. Be sure to get this Cyclone booklet before you buy fence.

Cyclone—not a "type" of fence—but fence made exclusively by Cyclone Fence Company and identified by this trademark.

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SUBSIDIARY OF UNITED STATES STEEL CORPORATION

Pacific Coast Division:

STANDARD FENCE COMPANY

OAKLAND, CALIFORNIA



OLD BROCADE, a new pattern by Towle, is an engraved design taken from old fabrics. The brocaded effect covers the entire handle, is easy to clean and will not show usage

THE 3

Lucullan dishes for Sunday night suppers

(CONTINUED FROM PAGE 41)

the drinks for before and after supper for there are decanters on the table.

In the dining room the table is set with twenty covers. Two huge bowls to match the main china or silver decoration are filled with fruit of every kind. An amazing variety of condiments in gleaming silver containers is distributed over the table, as well as dainty cakes, candied fruits, and chocolates. There are two serving tables—one for the cold dishes and one, covered with the long heaters so much used in England, for the hot ones.

The night we were there a ruby madrilène simmered in a *bain Marie* and the main hot dish was tallerines with a meat sauce. The sideboard displayed a cold buffet that would make the mouth water at the very memory. A boeuf à la mode with an exquisite mixed salad occupied the place of honor. It was a specialty of the chef who had discovered the recipe in an old French book. Flanking it was the sweet, a macaroon surprise, looking very enticing with whipped cream and cherries. But luckily we had been warned not to eat too much of it for at the end of supper an impressive looking chef appeared carrying a table and chafing dish. We sat fascinated watching him make Crêpes Suzette and admiring the rapid movements with which he folded the little pancakes and set the whole thing ablaze. At the risk of being set down as a glutton we must confess that this stands out as one of the most thrilling moments of our life.

A collection of ravishing cold foods from Louis Sherry, New York, appears on the Sunday night buffet table illustrated on page 41. There is lobster Parisienne—whole cold lobsters fixed so that the meat may be easily removed—surrounded by mixed vegetables in aspic, tomatoes filled with crab meat, and eggs stuffed with purée of salmon. Then there is a platter of roast lamb and galantine of capon. Veal in a melon form of aspic garnished with little rolls of tongue alternating with pimento roses looks very gay on another platter, while a fourth holds chicken salad in creamy white mayonnaise garnished with radish roses. In the small silver dishes are brioches stuffed with caviar and pâté de foie gras. The covered dishes at the end of the table hold hot foods which should be on every Sunday night menu, with a chafing dish included for the amateur *Cordon Bleu*.

The decorations of this table are very simple. There are no flowers, a distinguished 18th Century silver urn being used instead. This, the candelabra, the platters with godroon edges, and the fluted dish are Gorham silver.

The flat silver used—the new Old Brocade pattern by Towle—shows a new idea in ornamentation. A delicate tracery suggesting a fabric pattern covers the entire handle—a charming old-fashioned motif in a new form. This design also has its practical side for it is easy to clean and will not show usage due to the pattern covering the entire surface of the handle.

The mahogany table is a beautiful reproduction of a Duncan Phyfe design by Erskine Danforth, and the napkins of fine linen with drawn-work squares and cut-out monograms come from Mosse.

WELSH RAREBIT À LA BUTLIN

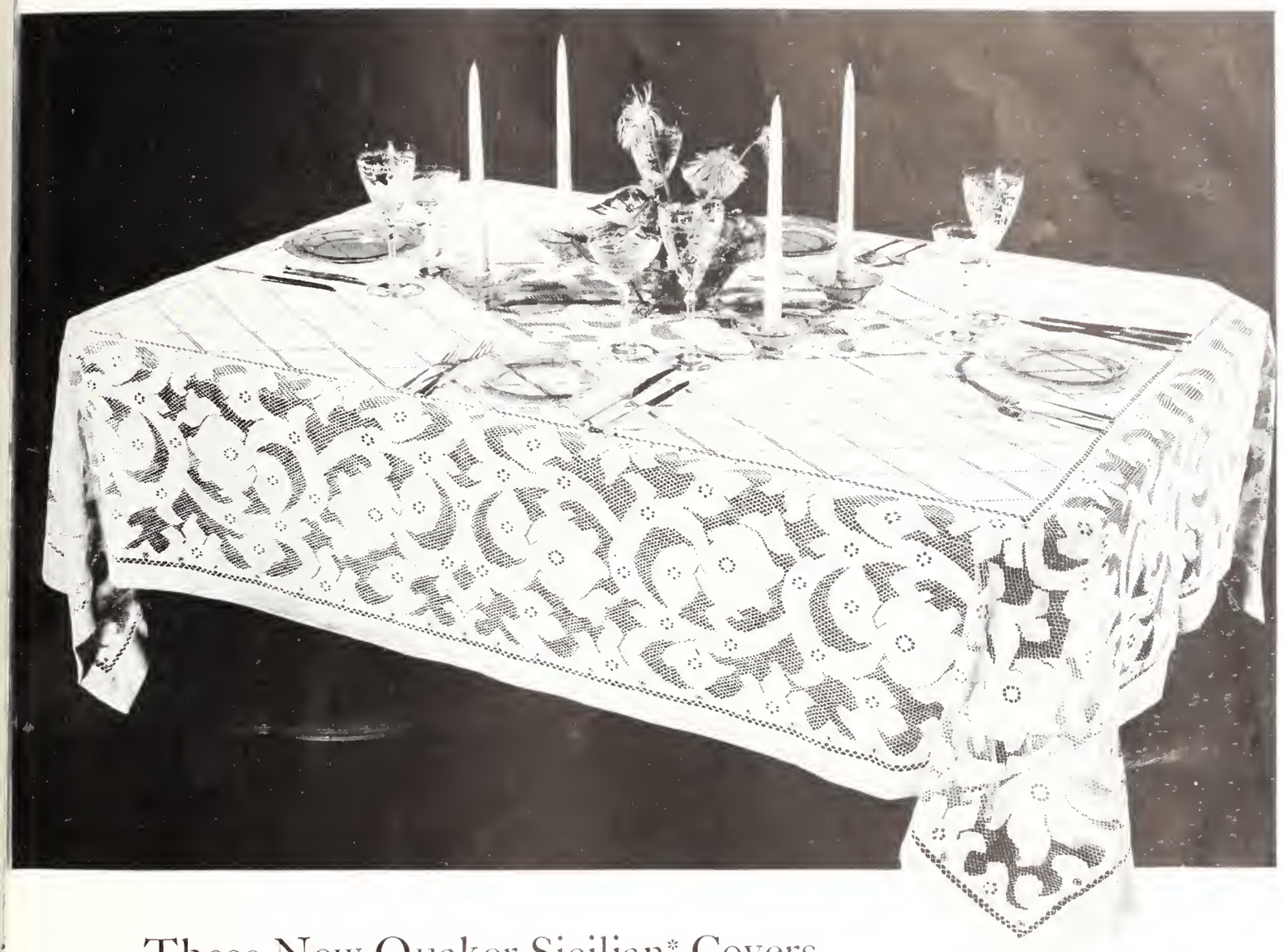
Needs—one chafing dish and one toaster.

4 tablespoons sifted flour
5 teaspoons English mustard
1 teaspoon salt
1 teaspoon Worcestershire sauce
2 pinches red (cayenne) pepper
1 pound American cheese grated

Place ingredients in a bowl and add slowly half a bottle of beer. Stir until mixture is perfectly smooth. Put in chafing dish the grated cheese. Add slowly the above mixture, stirring constantly until it begins to boil. When

(*Continued on page 72*)

The cloth is the foundation of smart table appointment



These New Quaker Sicilian* Covers are most correct *yet low in price!*

What a lovely welcome for dinner guests! This exquisite lace cloth is of soft, smooth finish with a magnificent cut-work border. The close mesh honeycomb weave of smart diamond pattern gives delightful emphasis to the beauty of any table setting. Scarfs and doilies may be had to match. All are most correct for the very formal occasion yet quite practical for everyday use. Long wearing, too, and easier to launder than a linen table cloth.

Four sizes of this new pattern are now being shown in the better stores. In 54″ x 72″ at $4.50. In 72″ x 72″ at $5.25. In 72″ x 90″ at $6.50. In 72″ x 108″ at $7.75. If you cannot find them locally you may order from us direct. Quaker Lace Co., 330 Fifth Avenue, New York

**"Sicilian", is a trade name for a product of the Quaker Lace Co., creators of such famous Lace and Net products as Tuscan Net, Shantung curtains and Oxford Cross Net.*

To Merchants:—A special 12″ x 17″ illustrated catalog of Quaker Dinner Cloths will be sent to rated merchants on request.



QUAKER CRAFT LACE

WE TRUST THE LADIES
WILL FAVOR THIS NEW & FLAVOROUS
CIGARETTE EQUIPPED WITH *AMBER* TIPS.



Blended most carefully to suit the subtle tastes of gentlefolk, we offer a new & delicious cigarette

TALLY-HO

In particular, we ask the ladies to note the small box of ten (suitable to be carried in a lady's purse) with amber tips.



A convenient box of 10 (with *amber* tips to protect the lips) for 10 pennies.

A flat packet of 20 for Twenty pennies
(PLAIN TIPS)

Look for the TALLY-HO on the packet

P. Lorillard Company Inc Established 1760

© P. Lorillard Co., Inc.



As though to the manner born, this dry ginger ale has marked distinction—a subtle flavor all its own—piquant personality!

CLICQUOT CLUB SEC

Lucullan dishes for Sunday night suppers

(CONTINUED FROM PAGE 70)

consistency of rich cream, serve on hot toast. If mixture is too thick, more beer should be added.

CONSOMMÉ MADRILÈNE

Place 4 lbs. of lean beef, finely chopped, in a casserole. Add 1 carrot, a leek, the heart of celery finely chopped, and 2 whites of eggs. Mix together and add 6 qts. of ordinary strong bouillon. After boiling for a short time add 2 chickens slightly browned, and allow it all to boil on a slow fire for 2 hours. After the cooking there should be 4 qts. of fine consommé.

Clarify this consommé and add 2 lbs. of ripe tomatoes, cooking on a slow fire for an hour and a half. Drop in pieces of chicken the size of peas.

SALMON À LA GRAMMONT

1½ cups of cold salmon trout seasoned with lemon juice and cayenne pepper. Shred fish and add sauce made as follows:

1 teaspoon dry mustard
1 teaspoon salt
2 teaspoons flour
½ teaspoon powdered sugar
1 teaspoon butter
Few grains cayenne
Yolk of 1 egg
⅓ cup of Tarragon vinegar
½ cup thick sweet cream
1 small bottle of chopped stuffed olives
2 pimentos cut in strips
1 package of gelatine (soak 10 minutes in 2 tablespoons cold water)

Mix dry ingredients and add butter, egg, and vinegar very slowly. Cook in double boiler, stirring constantly until mixture thickens. Cool and add cream, beaten very stiff, gelatine, pimentos, and olives. Lightly stir in fish and turn completed mixture into a mould. Garnish with pimentos and olives and serve with a creamy mayonnaise.

POACHED OYSTERS

Needs—two chafing dishes and one toaster.

1 pint of fresh water and oyster juice mixed
½ teaspoon salt

When this boils, put in 1 pint of oysters (which have been dried in a napkin) and cook until edges curl. Add the following sauce:

1 tablespoon chopped crisp bacon
2 tablespoons well creamed butter melted
1 tablespoon lemon juice
¼ teaspoon salt
¼ teaspoon cayenne pepper
1 tablespoon chopped parsley

Add ingredients to melted butter. Serve on hot toast.

CHICKEN HONGROISE
(portions for four people)

Needs—two chafing dishes, electric griddle and griddle cake batter.

Breasts of boiled chicken are cut into inch squares and put into the chafing dish (double boiler fashion). Over this pour 1 pint of cream and add 1 tablespoon of paprika (or enough to make sauce a delicate pink color). Add salt and cayenne and pepper to taste. Cook very slowly for 20 minutes, or longer, so that chicken will be thoroughly seasoned.

Serve with a slice of hot broiled ham and a small fluffy pancake.

CHICKEN EN CASSEROLE FERMIÈRE

Truss the chicken as an entrée and cook it *en casserole*. When half done add about 20 new potatoes, or potatoes cut in small rounds, a few little onions, and some small squares of lean lard, all of which have been previously whitened. Finish the cooking, basting the chicken often. Clean and boil a few new carrots, turnips, small onions, peas, and new potatoes. Stew them in fresh butter and use them as a decoration for the chicken. Pour glass of white wine and strong stock which has been passed through a sieve over the entire dish.

TALLERINES

Tallerines are green noodles which can be found at any shop where they sell Italian pastes. Serve with meat sauce as follows:

Sauté in butter 4 ground up tomatoes and 2 chopped onions. Add to these 1½ pounds of beef which has simmered for several hours until it falls into small slivers. Mix tomatoes, onions, and shredded beef together with meat stock and pour over the tallerines. Serve with grated Parmesan cheese.

Cook tallerines as you would spaghetti and pour over them meat sauce and keep warm.

BOEUF À LA MODE ROYALE

Procure a tender rump of beef of the first quality weighing about 6 lbs. Insert all over 6 good sized squares of fat lard and as much ham. Tie up well and fry in butter until a golden brown. Surround it with 3 large onions and 3 carrots; add 2 pounds of veal shinbone and the same quantity of beef shinbone. When well browned pour a bottle of white wine over the meat. Cover the beef with stock of brown beef; add a bouquet of herbs, 2 tablespoonsful of grain pepper, 8 large fresh crushed tomatoes, 6 buds of garlic, ¾ lb. of fresh lard, and 3 calves feet boned and whitened. When the liquid is boiling well, close the casserole hermetically with a top and put in an oven for 2½ hours. Change the rump to a smaller pot. Remove the grease from the gravy and pass it through a sieve into the second pot. Cook for 1½ hours, basting often. The rump should now be *à point*, that is to say, practically melting. Put in an oval enamel terrine and leave the meat to soak in its liquor which should now have the consistency of a jelly. It should be left for 24 hours.

Serve with a salad composed of tomatoes, fine string beans, fresh skinned walnuts, and potatoes cut in thin strips, seasoned with a dressing of oil, vinegar, salt, pepper, and a few drops of Worcestershire.

PÂTÉ DE FOIE GRAS MOUSSE

1 lb. rump meat
1 lb. shinbone with marrow
1 chicken
2 calves feet
200 grams pâté de foie gras*

*Pâté de foies gras (best quality) is French and therefore put up in tins of gram measure.

(*Continued on page* 79)



"And summer's lease hath all too short a date." SHAKESPEARE

YARDLEY'S *Orchis*



The garden will fade with the advancing season. The light that lay like gold on the roses will dim, inevitably. But here, distilled in this perfume, is the fragrance of a thousand vanishing summers, the radiance of many English gardens. Here, in this amber liquid, is a fleeting and lovely thing, made permanent. . . . Orchis, a year ago, was something new and different and wholly exquisite. Still as exquisite, still as individual, it has, in the year, achieved a notable acceptance. And now we offer other preparations in that fragrance. . . . The face powder, the compact and the sachet are one dollar and ten cents each, the perfume from eight dollars and a quarter to one dollar and ten cents, and the dusting powder, one dollar and sixty-five cents. Yardley & Co., Ltd., 452 Fifth Avenue, New York City; in London, at 33, Old Bond Street; and Paris, Toronto, and Sydney.

THE GARDEN MART

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CDLCHICUM BULBS—Autumn blooming, requires no soil or water. Large bulbs, 50c each—$3.50 per dozen, $25.00 per 100 postpaid. George Lawler Bulb Grower, Tacoma, Wash.

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DELPHINIUM—START WITH GDOD SEED. For several years we have bought only finest seeds and plants and carefully culled out weak and inferior ones. Now have available seeds from this year's finest flowers. Colors range thru the mauves, purples and blues and even orchids and whites—some spikes over eight feet, blooms three inches across. One dollar the package postpaid. Hilldown Gardens, Old Canyon Road, Portland, Oregon.

DELPHINIUMS of HDDDACRES. Chas. F. Barber, Troutdale, Oregon, Originator the magnificent new double White Delphiniums and colored varieties. Exceptional plant vigor; Marvelous color range; Largest floret size. Illustrated catalog lists other Plant Specialties, including rare and outstanding Japanese Iris. Trade rates at retail.

PRIZE WINNING, proven leaders of America—new colors—3 times winners Gold Medal at New York. 2 yr. old field grown plants $11 dz. Catalog in colors on request. W. C. Duckham, Box H, Madison, N. J.

FERTILIZER

MANURE! MDRE MANURE! You can turn every bit of vegetable rubbish—leaves, weeds, cuttings, etc. from the garden, straw and cornstalks from the farm—into real manure (best of fertilizers) without animals by the simple Adco process. Learn how to make artificial manure. Instructions Free. Adco, 1740 Ludlow St., Philadelphia, Pa.

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8 NEW SIBERIAN IRIS—$2.75 postpaid. Unexcelled for cutting. Catalog contains valuable information. Large divisions at moderate prices. Kenwood Iris Gardens, R. R. #10, Cincinnati, Ohio.

PLANT IRISES NDW: Write for catalog of over 400 varieties—some new this year, some old favorites. Every flower lover should have this catalog. Longfield Iris Farm, 407 Market Street, Bluffton, Ind.

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10 NEW ROCK GARDEN PLANTS for $1.00 Prepaid to You. 1 Rocky Mt. Blue Spruce. 1 Dwarf Pine. 1 Dwarf Rocky Mt. Holly. 1 Colorado Silver Spruce. 1 Mountain Shasta. 1 Douglas Fir. 1 Rocky Mt. Blue Columbine. 2 Mountain Viola, hardy pansy. 1 Kinniskinic, The Red Berried Evergreen. Plants are 3 years old. A Special offer to you Prepaid for 1.00. H. D. Belcher, Brook Forest, Colorado.

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GARDEN TDDLS of exceptional merit. 96-page catalog free. A. M. Leonard & Son, Piqua, Ohio.

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FRAGRANT VIDLETS—Suitable sorts for garden or greenhouse. List free. Cultural booklet 25c. Rhinebeck Floral Co., Platt Ave., Rhinebeck, N. Y.

ALL manner of rare plants and garden gadgets commend themselves to the favor of the sophisticated garden lover in this section of House & Garden which is so well named The Garden Mart.

Thousands of lovely gardens of every type—beautiful gardens from Maine to Oregon and from California back to Georgia—are the richer and more the satisfactory for purchases made in response to these little advertisements.

The Garden Mart is the meeting ground for those who want distinct garden items not commonly met with, and for those who have them to sell at a fair price. For the genuine dyed-in-the-wool horticulturist, The Garden Mart is unquestionably one of the most useful and eagerly read sections of House and Garden.



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Special price-saving offers on Burpee quality bulbs, fully guaranteed. Superb mixtures of all colors: 33 Giant **DARWIN TULIPS**, $1.00; 29 **COTTAGE TULIPS**, $1.00; 25 **BREEDER TULIPS**, $1.00; 15 of the best **DAFFODILS**, $1.00; 13 favorite **HYACINTHS**, mammoth bulbs, $1.00; 57 **CRDCUS**, $1.00. **YOUR CHDICE** of any **THREE** of these offers for $2.75. All six offers for $5.00. We pay postage. Order now for Fall planting. **FREE—BURPEE'S BULB BOOK**—best guide to Fall planting.

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Rhododendrons
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Koster varieties

In fact all evergreens may safely be moved from our fields. Here is a superb collection of rare and familiar varieties. All are fully described and priced in our catalogue, which will be mailed free to points east of the Mississippi River (west on receipt of 50 cents).

In your request for catalogue, please mention House and Garden

BOBBINK & ATKINS, Rutherford, New Jersey

Be economical and plant a Sedum garden

(CONTINUED FROM PAGE 32)

ing variety is *Sedum stoloniferum*, sometimes listed as *spurium*. This plant is much neater in habit than the above and it is quite safe to allow it in the garden in not too large quantities. It does well in dry shady places beneath trees where it is difficult to get anything to cover the ground. The stems are reddish and have rosettes of bronzy leaves terminated by clusters of pink star-shaped flowers in July and August. It comes to us from Asia Minor and Persia where, according to Reginald Farrer, "it freely flounders with its long rooting stems."

A SPANISH BEAUTY

Sedum hispanicum is the really pretty one of the spreading varieties. The main stems spread over the ground in a rather untidy and yet somewhat graceful fashion, but the beauty of the foliage compensates in every way. The leaves are gray-green tinged with pink and are long and narrow in shape, giving the plant the effect of a soft fluffy mass. It should be placed in situations where the spreading habit enhances the quality of the foliage instead of detracting from the plant as a whole. This can be accomplished by giving the plant plenty of room and some large weather-worn boulders over which it can clamber at will. I would also suggest using it by itself in fairly large masses away from the more compact and dwarf varieties where the different textures will not be too startling to the eye. In the distance the effect will be soft and hazy. The flowers are creamy white with black anthers on flowering stems 2"-3" high. It is native in Central and Southern Europe. Although called Spanish Stonecrop it is uncertain whether or not it has ever been found in Spain. It is quite common in other parts of Southern Europe. It is often wrongly listed as *Sedum glaucum*.

Sedum ewersi is well worth cultivating for its blue-gray foliage arranged along graceful stems about 6" long. The flowers are pink. There is a dark violet flowered variety called *turkestanicum*. These two bloom in September and October. They are native from Siberia to Kashmir and up into the mountains of Thibet.

We now come to the dwarf Sedums which are the most numerous and the most unique in appearance. The foliage of some of these is placed closely along the stems and in others it is in tight terminal clusters. Some of these clusters are so tightly packed and the foliage has such dainty edges that they look like wood carving or Chinese rosettes done in tinted ivory.

Sedum acre is one of the commonest of the Sedums. It is native in Europe, Northern Africa, Eastern Asia and has become naturalized in North America. It is nearly always to be found in old graveyards and around old country houses with their tumbling garden walls. It is very hardy and thrives in the poorest of dry soil. The stems creep over the ground, making a carpet about 2" or 3" thick. The foliage is a clear bright green throughout the season and the yellow flowers appear in May and June.

Sedum lydium is a lovely and very dainty variety with red stems and a pinkish tone throughout the plant which becomes more pronounced when grown in an extremely sunny situation. Sometimes the entire plant turns bronze. It is about 2" high and has pink star-shaped flowers with black anthers. The flowers open in July and August and form a dense mass of bloom. It comes from Lydia and Caria in Asia Minor.

Sedum sexangulare has short creeping stems with very narrow leaves crowded along the stems, ascending spirally in six rows, from which fact it takes its name. It has yellow flowers. In many ways it resembles *S. acre* and is native in the same countries. The foliage is darker and gives the plant a richer and more luxurious appearance. It is often tinged with bronze.

Sedum dasyphyllum has the most beautiful foliage of all. The leaves are blue, resembling tiny turquoise beads studded with dots like minute crystals. The plant is extremely small, never more than 2" high, and is covered in early summer with pinkish flowers in flat clusters. It is native in Europe and Northern Africa.

Among native American Sedums we find *Sedum nevi, ternatum* and *telephium*. The latter is often found growing along country roadsides, is quite coarse and should not be used in gardens.

Sedum ternatum has white flowers divided in a three-stemmed cluster. The leaves are flat and arranged in threes at the base of the stem which is 4"-6" high. It is native from New York to Georgia and is found in rocky places. It will grow in dry, semi-shady situations where few plants thrive.

Sedum nevi is the second loveliest Sedum and looks well planted with *S. dasyphyllum*. Both plants are very small and dainty but make a pleasing contrast in color and form when used together. *Sedum nevi* has gray foliage in tiny tufts resembling carved rosettes. The flowers are white, borne in forked cymes, and bloom in midsummer. It looks especially well when planted between rocks or in steps, as the gray foliage blends in a sympathetic manner with the stones and hugs them so closely that it almost looks like a part of the stone itself. It is native in the mountains of Virginia and Alabama and as far west as Illinois and is hardy to Massachusetts.

NATIVE AMERICANS

There are a number of Sedums native in our Northwestern States and when these are transplanted to the East they require special care and study in choosing suitable locations. They seem to do best with partial shade, so it is wise to choose a spot with sun for only half the day or else under trees where the sunlight changes continually as it filters through the branches. This is because the sun's rays are much stronger in the East than along the Northern Pacific Coast which more nearly resembles the English climate. Among these western Sedums are *jepsoni, purdyi, spathulifolium* and *yosemitensia*.

Sedum jepsoni is the largest of all the American Sedum and grows about 18" high. *Sedum purdyi* is one of the very odd varieties. The closely tufted

(*Continued on page 75*)



any of the insects that might ravage your den next Summer will never be born if kill their parents *now* with

ILSON'S O. K. PLANT SPRAY

r over a quarter of a century it has been ccessfully protecting the valuable plants d shrubbery of America's finest gardens d estates. It can be depended upon to ntrol aphis, thrips, leaf hoppers and prac- ally all the chewing and sucking in- cts. It is non-poisonous, clean, easy to ap- , constant in strength and composition, d free from all equipment clogging sedi- nt. Nothing to mix, stir or dissolve. Used d recommended by officers and members the Garden Club of America.

ilson's O. K. Plant Spray sold by leading stores erywhere and the genuine y be identified by the fa- us Trade Mark. Write if your dealer cannot pply your requirements.



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Wilson's Pyrethrum Spray

se it now to control Aster Beetle, Mexican ean Beetle and other more resistant types chewing insects. Remember, every bug lled now means many less next season. *Insects and Their Control*" by Andrew Wilson. 3 pages, 188 illustrations. $2.50 postpaid.

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Family Wintergarden

Be ready when fall comes to take flow- ers and plants into this cozy, roomy, home conservatory and enjoy the de- ights and beauty of gardening all win- ter. Bouquets at Christmas. Blossoms in February. Building is all steel and glass construction, aluminum painted; strong, permanent, practical, insulated, venti- lated. Size 8 ft. by 12 ft. Erected com- plete in a few hours at a very low price.

TRUSCON STEEL COMPANY
DEPT. A YOUNGSTOWN, OHIO

Be economical and plant a Sedum garden

(CONTINUED FROM PAGE 71)

leaves send out red stems like long threads on the ends of which new plants are formed. *Sedum spathulifolium* is a spreading variety with rosettes of soft gray foliage. The flowers are yellow. The stems produce offsets at the base, giving the plant a thick bunchy look with the flowering stems above. This characteristic should be borne in mind when setting out the plants. If they are too crowded, this unusual effect will be entirely lost. *Sedum yosemitensia* is of quite exotic coloring and grows in the Yosemite Valley where it is found clinging to mossy rocks near the waterfalls. The basal leaves are scarlet and the upper ones blue-gray. The stems are topped with golden yellow flowers like stars.

A few annual varieties are listed. *Sedum caeruleum* is the only one on the market, but would it not be interesting to obtain seeds of *S. villosum*, which delights in moist places or even bogs? This is a strange member of the family, native in Yorkshire.

Sedums have long been in cultivation, as is shown by the fact that they still have some legends and superstitions clinging to them. They were used, it is said, by lovers to brew strong potions and were considered by timorous persons to be of aid during thunderstorms!

There are an infinite number of Sedums, so many that it would be impossible to list them all in one short article. A gardener wishing to make a comprehensive collection of them would find it a fascinating task and one that would stretch itself out into a lifelong hobby. As they come from nearly all countries of the world, an international garden would be of interest. There are a number of varieties native in Mexico, Alaska and some more unusual places such as Madeira, Cyprus and Soongarica.

Another scheme to follow out in planting the Sedum garden would be in employing their thick carpeting tendency in designing what might be called an outdoor rug. The varying textures and shapes of the foliage would prevent monotony and the design could be carried out in the shades and colors of the leaves. There would be no harsh outlines and a certain illusive mistiness would hang over this sort of planting. By putting the gray and blue foliaged Sedums at the far end, the effect of distance could be increased. A stony water-washed hillside by this means could be transformed into a charming rock garden entirely of Sedums.

The Sedum garden has an appeal, especially at this time, from another point of view, that of expense. Sedums are not costly and spread so rapidly that fewer plants will do the work of more plants of some other perhaps more expensive family. The extra labor of deep trenching and importing good loam will also be done away with, as well as continual upkeep.

The Finest June Lilies



THESE two fine Lilies, the loveliest of all the Lilies, are now offered at prices much lower than for many years.

Our bulbs are strong and well cured, ready for planting after October 1st.

American Grown Bulbs

Royal Lily
(Lilium Regale)

Beautiful waxen trumpet of pure white inside, flushed golden yellow in throat, stained pink and tan outside.

Selected Bulbs
6 to 7 inches circumference
$2.00 per doz.; $15 per 100
7 to 8 inches circumference
$3.50 per doz.; $25 per 100



Northern Grown Bulbs

Madonna Lily
(Lilium Candidum)

The oldest and most popular of all the Lilies, it has been beloved since men first began to make gardens.

It grows erect, with snowy flowers in a spike near the tip of the stalk, and holds itself in chaste and simple loveliness above all other flowers.

Selected Bulbs
6 to 7 inches circumference
$1.50 per doz.; $10 per 100
9 to 10 inches circumference
$2.50 per doz.; $20 per 100

Our Fall Bulb Catalog, sent on request, features the finest Tulips, Daffodils, Hyacinths, Crocus, Lilies and other bulbs.

Branch Stores: White Plains, N. Y. Stamford, Conn.

Stumpp & Walter Co.

132-138 Church St., New York

Branch Stores: Newark, N. J. Englewood, N. J. Hempstead, L. I.

One of the Largest Growers and Importers of Bulbs for Discriminating Flower Lovers in the United States



Joys of Springtime!

is in these superb collections of flowering bulbs– Never has such beauty been available for so low a price as this season!

250
SPRING-FLOWERING
BULBS

That will give you continuous pleasure and bloom from earliest Spring to end of May,—not only next year, but for years to come.

25	**Snowdrops,** blooms before the snow melts	$1.00
25	**Chionodoxas** (glory of the snow) lovely blue	.75
25	**Crocus,** all colors, the Harbingers of Spring	.60
25	**Scilla Sibirica** (Blue Squills)	.75
25	**Grape Hyacinths,** heavenly blue, truly charming	.75
25	**Narcissi** and **Daffodils,** Big and Medium Trumpets and lovely Poet's varieties	1.50
25	**Bedding Hyacinths** in five colors	1.65
25	**Single Early Tulips** in five named varieties	1.25
25	**Cottage Tulips** in five named varieties	1.25
25	**Darwin Tulips** in five named varieties	1.00
250 Bulbs		Reg. Value $10.50

The Collection— a $10.50 value **$9.00**

100 DARWIN TULIPS **$3.50**

Choicest, first size bulbs, sure to bloom, Schling's Special Mixture made up especially for us from ten of the finest named varieties– not at all the ordinary field-grown mixture usually sold. A $7.00 value for only $3.50.

100
DAFFODILS & NARCISSI
For Naturalizing and Lawn Planting

Our Old Dominion Collection in choicest mixture of airy and medium Trumpets, Short cupped and lovely Poet's varieties. All first quality bulbs grown in Virginia where their culture has flourished since Colonial days. These bulbs, being native, are fully acclimatized and none better can be grown anywhere. The supply will not equal the demand.

Order at once.

$5.50
1,000 for $50.00

SPECIAL: All 3 collections (*unusual value at* $18.00) **$16.00**

Prepaid anywhere in U. S. A.

Many other choice offers in our *Fall Bulb Book* yours for the asking

Schling's Bulbs

MAX SCHLING SEEDSMEN, INC.
Madison Ave. at 59th Street
New York City

Rock and Hardy Plants

Free Advice

From This Rock Garden Expert



THERE'S a "good enough way" and a "better way" to make and plant rock gardens. Too many are just the "good enough" kind, which you see so many of. The kind, that both the plants and the owners' enthusiasm soon peters out.

If done rightly, however, rock gardening is a most fascinating thing. One that never ceases to hold interest.

One of the partners in this business is a rock garden expert. He knows how to make rock gardens. He knows the plants best adapted for them and how and when best to plant them. His advice is yours for the asking.

The fall is by far the best time to make and plant rock gardens. He will tell you exactly why.

Send for our Rock Plant and Bulb Catalog. Write us about any of your problems and we will be most happy to help you. Better still send 25 cents and we will mail you a booklet fully illustrated, telling you how to build a rock garden and what plants to select.

Wayside Gardens

30 Mentor Ave.
MENTOR, OHIO

America's Finest Plants and Bulbs

Reg.U.S.Pat.Off.

The garden scrap book

THOSE RUINED LAWNS. The drought conditions which have been so prevalent east of the Mississippi this season have caused such serious damage to lawns that heavy re-seeding and in some cases complete re-making will be necessary.

Fall and spring are the two accepted seasons for making new lawns or restoring damaged ones. The former time is preferable, provided the sowing in September is followed by a normal amount of rainfall. Under such conditions the seed germinates freely and the young grass becomes established before winter.

The trouble with spring sowing is that, unless done very early, the grass does not have time to become fully established before summer. Then, with the advent of hot, dry weather, it quickly succumbs.

On the whole, it is best to sow lawn grass seed in September, and then pray for rain (also, keep your fingers crossed, and practice any other known forms of witchcraft). If the weather does happen to be too dry, you will still have a chance to try again next March or early April. All of which simply emphasizes the fact that lawn making, for most of us, is something of a gamble, albeit an essential one.

DOGS BEWARE. The well-known depression seems not to have affected the fertility of the garden gadget-maker's mind, unless, indeed, it has been stimulative. Numerous new devices have appeared this year, several of which should be noted here.

One of these recent inventions is an ingenious and inconspicuous wire guard, retailed by Hammacher Schlemmer & Co., designed to protect shrubbery from damage by dogs. It consists of sets of slender, flexible wires so attached to short metal stakes that they can be thrust into the ground at the base of the bush and form a sort of slanting *cheval-de-frise* whose points are obviously disconcerting to the anatomy of any dog that approaches too closely. Notwithstanding this harmless anti-canine quality, the guards are quite innocuous in respect to passing clothing, and they do not interfere with the trimming of the nearby grass. They are very good for evergreens.

THREE MORE GADGETS. Three other good devices, all offered by Max Schling Seedsmen, are worth getting even this late in the season. Particularly worthy is the combined fertilizing and insect-destroying spray bottle and nozzle which, attached to the regular garden hose, reduces these ordinarily bothersome duties to the simplest sort of terms. To be able to feed your garden and lawn, or spray trees, shrubs and vegetables, with no more effort than is entailed in ordinary sprinkling is clearly worth while.

The other two new do-jiggers are plant dusters which really dust and are susceptible of adjustment for light or heavy applications of the poison powder. The smaller holds one pound of powder and the larger two to four pounds. Both are of the bellows type, built for long service.

Lovely early bloomers for your rockery next spring

Grape hyacinths and Glory of the Snow, fragrant jonquils and chaste snowdrops . . . make liberal plantings of these bulbs this fall in your rock garden and borders.

	Postpaid Per Doz.	Postpaid Per 100
Chionodoxa Luciliae (Glory of Snow)	$ .40	$2.50
Muscari Botryoides Alba (Pearls of Spain)	.60	4.00
Jonquil, Single Sweet Scented	1.00	7.00
Muscari Armeniacum (Grape Hyacinth)	.50	3.50
Snowdrops, Single	.50	3.50
Scilla Sibirica (Blue Squills)	.70	4.50

Special Combination Offers

6 each of the 6 varieties	$1.75 postpaid
12 each of the 6 varieties	3.25 "
25 each of the 6 varieties	6.00 "
50 each of the 6 varieties	11.00 "

Lilium Candidum

One of the most popular of garden lilies and should be planted before severe cold weather.

	Each	Doz.	100
Large bulbs	30c	$2.75	$18.00
Extra large bulbs	40c	3.50	25.00
Mammoth bulbs	50c	5.00	35.00

Above prices include delivery anywhere in the United States.

Dreer's Autumn Catalog

lists many more varieties of bulbs for rock gardens and choicest varieties of Hyacinths, Tulips, Narcissi, etc., for indoor culture or planting in the garden. Also seeds and plants of Hardy Perennials for fall planting.

Mailed early in September to customers of record.
If not on our list, write for free copy.

HENRY A. DREER

Dept. D 1306 Spring Garden Street
PHILADELPHIA, PA.

DREER'S

HARDY *Lilies*

should be planted in the Fall



Horsford's perennials and lily collections are the finest for your hardy garden, sturdy and prolific, needing little care. Hundreds of varieties ready for planting this Fall for a colorful, ever-changing garden from Spring to late Autumn.

Everyman's Lily Collection 27 Bulbs 9 Varieties $5.50

Ready in September and October

EARLY	MEDIUM	LATER FLOWERING
3 L. elegans, red	3 L. regale, pink	3 L. batemanniae, apricot
3 L. hansoni, yellow	3 L. superbum, orange	3 L. auratum, gold banded
3 L. tenuifolium, coral	3 L. candidum, white	3 L. speciosum, pink

Complete printed instructions for planting and culture with each order.

54 Bulbs TWO COLLECTIONS (6 of each of the above) **$10.**

Solid, Healthy Bulbs

A special, colorful, all-season collection of EXTRA VALUE, the greatest we have ever offered to our friends.

Please Specify "Everyman's Collection"

F. H. HORSFORD
CHARLOTTE, VERMONT

AUTUMN SUPPLEMENT and BARGAIN LIST featuring Collections of PEONIES, IRIS, LILIES, ORIENTAL POPPIES and PERENNIALS Free Upon Request

Collectors turn to Mexican painted pieces

(CONTINUED FROM PAGE 55)

pieces of the 18th and early part of the 19th century.

In addition to the beauty of polychrome design on Mexican painted furniture there is the decorative iron work of Spanish tradition. The strong wrought iron hasps, locks and straps are cut and pierced with Moorish designs that make an unusual contrast against the painted floral patterns. This employment of iron hardware reminds us that strength and utility were paramount ideas in the minds of the makers of these rustic pieces and that the esthetic effect which we admire today was only secondary to utility.

There are few articles, only the necessary chairs with reed seats, few of which exist; benches with heavy arms and an overhanging apron similar to those benches found in Californian Missions; tables; wardrobes or armarios, or cabinets with inside drawers; beds; chests, which are the most important—these complete the list. For accessories there are picture and mirror frames and small boxes of every size, shape and decoration.

Aside from its naïve appeal this Mexican painted furniture is useful and adaptable in our homes today, for while so truly Mexican and Spanish in character, its colorful decorative quality makes it fit into many rooms where different types of decoration are featured. Wherever a decorated piece is needed to relieve the monotony of plain wood surfaces, unless the room be too delicate or sophisticated, one may consider the use of a Mexican painted chest or armario.

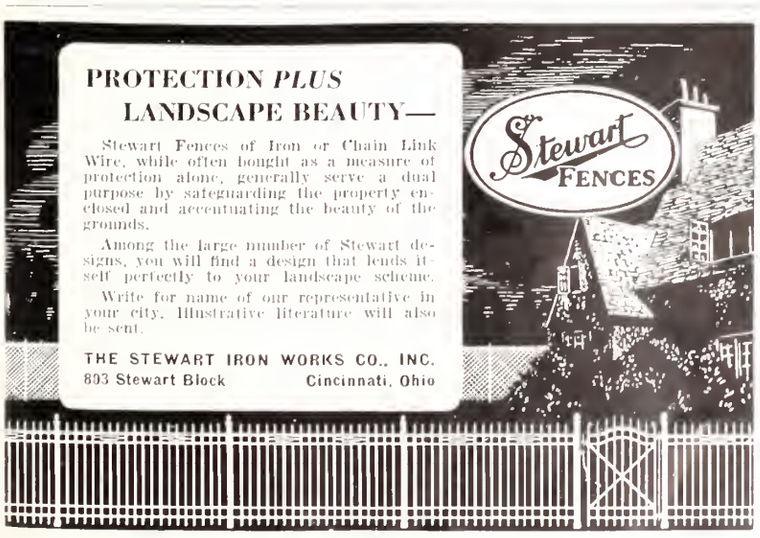
A few important painted wallpieces may be introduced with success along with Spanish walnut furniture. Of course, the number of painted articles will be governed by the size of the room, but the average-sized Spanish living room would at least allow a chest and an armario placed with sufficient wall space so that they would become notes of accent and interest in the room. Indeed the employment of these painted pieces would relieve much of the sombre heaviness of many Spanish interiors and supply a lighter, more livable atmosphere that is needed when we adapt Spanish decoration into present-day homes.

But the Spanish interior is not the only one which affords a proper setting for Mexican lacquered furniture. It will be found to mingle harmoniously with simple Early American pieces as well, for it has a kinship with the painted furniture of the New York and Pennsylvania Dutch, and an Early American room might well be built around an armario of lacquer red while the remainder of the furniture in the room was pine or maple.

The simplicity of the structure of Mexican painted furniture also links it in harmony with English cottage furniture and the small Mexican cabinets often have a curved top which would make it possible to use them with the simpler Queen Anne pieces. Mexican painted furniture also seems in perfect accord with French Provincial furniture, perhaps because of the northern Spanish influence in the Mexican pieces. Indeed the possibilities of this delightful antique furniture seem unlimited. Every article suggests a color scheme for a room which could be built with the decorated chest or mirror and table, that gave it inspiration, as its main feature. A rare armario with a dull pink ground I would put into a room whose walls were papered in silver and whose light blue draperies hung from a painted cornice of dull pink and deep blue and red, and whose deep blue rug was ornamented with a line pattern of silver gray.

There is a little red cabinet with blue and gold decorations which I would hang in another room above a simple table with Queen Anne legs and I would paper the wall in a Dutch tile pattern of blue and white and hang at the windows yellow curtains with blue ball fringe, while the accessories of the room would echo the red background of the painted cabinet.

Red and black lacquer chests from Olinala are decidedly modern in feeling and would grace a modernistic interior. Truly fortunate is the person who is able to acquire any of these Mexican painted pieces, for they will enhance any room from Victorian to modernistic, and the supply is so limited that they will never become common. And after we have tired of dark and ornate Chippendale and become weary of French curves, and inadvertently search for something less conversive, if we turn to this provincial Mexican furniture we will be rewarded by a quiet dignity that yet holds an element of fancy.





The Master Touch of Nature's Nobility

THE Madonna Lily—*Lilium Candidum*—furnishes the June garden with that stately tone of pristine loveliness that indicates the most refined taste.

As a result of advantageous contacts with our growers in France, we offer largest size, selected bulbs of *Lilium Candidum*, at $25 a hundred, $13 for 50, $7 for 25. Packed in original French hampers—imported directly by us from northern France. These bulbs are Selected First Quality. They have always given the most perfect results in the gardens of our clients wherever located.

This Is An Example of Today's Price Opportunity. Prices in our entire bulb list have been revised to pass along to our patrons great economies. The same high quality is guaranteed which has identified our house as the source of supply for so many of the most discriminating owners of private estates for over a quarter of a century.

Now the Highest Quality Bulbs—at the lowest prices. The owner of any garden who has ever enhanced its beauty with bulbs of Scheepers' Superior Quality will appreciate fully the investment value of this offer.

Take advantage of today's opportunity to make your own garden more beautiful. Send us your name for 1932 Price list before prices advance.

OVER A HUNDRED HIGHEST AWARDS IN COMPETITION FOR SUPERIOR MERIT. PRESIDENT COOLIDGE GOLD MEDAL, QUEEN WILHELMINA GOLD MEDAL, GARDEN CLUB OF AMERICA GOLD MEDAL, ETC., ETC.

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Flowerbulb Specialists for a Quarter Century

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UNFADING BEAUTY at YOUR WINDOWS

PERHAPS, like many prudent . . . and foresighted . . . people, you are redecorating a room or two. (The time was never more propitious.)

But don't, oh, don't, be penny-wise about it. In your draperies, above all, choose with the utmost care. And expect, in return, long service and beauty unimpaired.

For the value received, the purchase price of Orinoka Draperies is slight. Orinoka Sunfast Fabrics *will not fade.* Choose colors as mellow as the tones of an old, old tapestry, or as brilliant as the palette of the modernists . . . because we guarantee them, every one. *If the color changes from exposure to the sun or from washing, the merchant from whom you bought the material (or made-up curtains) is authorized to replace them with new goods, or to refund the purchase price.* New fall designs in Orinoka Fabrics are being shown by leading merchants now. Look for the Orinoka guarantee tag attached to the goods. We have an interesting illustrated booklet, "Draperies & Color Harmony." Fill out and mail the coupon for a complimentary copy.

Orinoka SUNFAST

DRAPERIES . . . COLORS GUARANTEED SUN AND TUBFAST

THE ORINOKA MILLS
183 Madison Avenue, New York City
GENTLEMEN: I should like a copy of the free Orinoka booklet A-1.

Name _____
Street _____
City _____ State _____

Cleaning and polishing with electricity

(CONTINUED FROM PAGE 52)

ease and all the dirt and dust collected is automatically carried to the basement. It is so sturdily built that it requires no more attention than a washing machine or any other electrical appliance. The cleaning is accomplished through a hose inserted in an inconspicuous but conveniently located inlet coupling mounted in the baseboard of a room.

Efficient design and low current consumption mark the operation of the vacuum cleaners developed by the Apex Electrical Mfg. Co. Special features include three adjustments on the nozzle for floor coverings of different thicknesses. The patented "Duck-bill" design of the nozzle makes it possible to get under radiators, into corners and along baseboards.

The A. C. Gilbert Co. has created a Standard-size cleaner with a new large Gilbert motor. In connection with this device, they manufacture a companion piece of equipment known as the electric whiskbroom. This is made up of two independent electric cleaners designed for every cleaning purpose.

The United Electric Co. makes a widely used model with a self-starting feature. When the handle is lowered into sweeping position, the motor is automatically turned on, and when the handle is raised to standing position the motor shuts off. The cleaner employs a gently revolving brush combined with powerful suction.

IMPROVED DUST BAGS

Noted for its mechanical contributions along sanitation lines, the Scott and Fetzer Co. has now built a vacuum cleaner with a special bag-emptying device known as the Sani-Em-tor. This consists of a cast iron aluminum hopper connected to the exhaust of the fan, which remains permanently secured to the body of the cleaner. The conventional cloth dust bag is attached to this hopper. The emptying of the bag is accomplished by detaching the bag support chain at the top and shaking the bag, which dislodges the dirt inside and deposits it in the bottom of the hopper. The emptying operation is completed in less than a minute.

A straight suction type of vacuum cleaner equipped with a patented thread picker and self-cleaning nozzle, which permits the fast removal of all surface material, is manufactured by Landers, Frary and Clark. The dust bag is made of a specially woven cloth with a wide opening at the top. An inner sleeve acts as a valve, preventing dirt from falling back into the cleaner or on the floor when emptied.

The Birtman Electric Co. has a new line of cleaners which includes four models—two straight suction types and two with a motor-driven brush. All the cleaners of this company have powerful suction, are light in weight and easy to handle. One super model is especially designed for removing dirt deeply imbedded in floor coverings. This company also makes two junior cleaner models, one of the straight suction type and the other with a motor-driven brush.

Recently, the Premier Vacuum Cleaner Co. improved its previous models by increasing the suction 50 per cent. These well-known cleaning devices are of the motor-driven brush type with ball bearing motor that needs no oiling, non-kinking rubber-covered cords and unbreakable plugs. A new polisher accessory converts the machine into a highly efficient electric floor polisher.

The floors of a house represent a large investment and to protect this investment requires constant care. For preserving a floor's natural beauty and protecting waxed floors, linoleum, tile, marble and cork, the frequent use of an electric floor machine is necessary. Experiments with this important labor-saving device show that it will polish ten times faster than by the hand method and, of course, infinitely better.

SHINING BEAUTY

An electric floor polisher does much more than its name implies, making it possible not only to actually refinish floors of the types mentioned above but to keep them in perfect condition. Floors should be polished at least once a month with a good wax and with such treatment should last a lifetime.

The floor polishing machine made by the Floorola Corporation is built for durability and ease of operation and is self-lubricating throughout. It can be operated on either direct or alternating current. It is equipped with a brush for scrubbing tile, marble, cement and linoleum floors before polishing and with buffing pads that make it possible to give a high lustre.

The Ponsell Floor Machine Company makes a compact, conveniently-sized polishing machine especially designed for household use, equipped with a quarter horsepower motor. This company has also designed a combination polisher-vacuum machine which combines two machines with but a single motor.

A lightweight, inexpensive electric floor polisher is manufactured by the A. S. Boyle Company, which is designed to get into all corners and go right up to the baseboard and under low furniture. A patented soft rubber connector is used at the wall socket, insuring a perfect connection for the cleaner and doing away with breaks and short circuits. The fine brushes with which the machine is equipped do a matchless polishing job on linoleum as well as wood floors.

With the light, portable home model of the Finnell System, Inc., it is possible to polish the floor of an ordinary room in only 10 minutes. It drives wax into the very pores and fiber of the floor and is equipped with brushes so that it can be changed into an electric scrubbing machine as well as a polisher.

The Hild Floor Machine Company has produced a floor machine of the combination type that has seven different attachments with which it can be equipped in a few seconds—a scrubbing brush for wood floors, a waxing brush, a flat felt polishing buffer designed to go under low pieces of furniture, a polishing brush, a sand-papering disc especially made to smooth the surface of wood or cork tile floors, and a grinding disc for resurfacing scratched or pitted marble floors.

(Continued on page 79)

Modern miracles in your House & Garden

There is a host of truly miraculous devices today that save you work or save you trouble or even save you money. The best of them are shown, from time to time, in the editorial and advertising pages of House & Garden. There's something on nearly every page of every issue.

For example . . . if you want a practical and economical oil burner, House & Garden is the place to find it . . . if you want the best humidifying or air cooling or air filtering system . . . turn to House & Garden. Is it automatic refrigeration . . . steel curbing for flower beds . . . cedar-lined closets . . . porch furniture? For the latest news about parlor, bedroom, living room, bath, pantry, closet, kitchen, basement, porch, yard, laundry, garage . . . turn to the advertising pages of House & Garden.



Save ½
Send Old Rugs Clothing—Our Expense

By the Olson *Patented Process* we are able to reclaim the valuable material in all kinds of rugs, carpets, clothing and weave soft, luxurious seamless rugs in popular one and two tone colors, or rich Oriental designs. Any standard size in a week. *New Low, Thrift-Time Prices.* Week's Trial. We guarantee to satisfy you or pay for your materials. *Our 58th Year.*



Mail Free Catalog and Surprise Offer

Name .....
Address .....
Town ..... State .....

Mail to OLSON RUG CO.
2800 North Crawford Ave., Chicago, Dept. G-32

Cleaning and polishing with electricity

(CONTINUED FROM PAGE 78)

In addition to refinishing, sandpapering, waxing and polishing attachments, the new machine of the Fay Company likewise boasts a special scrubbing and cleaning device which does a most effective job by means of a rapidly revolving rugged brush placed under heavy pressure and designed to remove dirt, grease, oil and discoloration from the pores of wood.

The electric floor machine of the Regina Corporation automatically drips exactly the right amount of wax on the floor and its rapidly revolving brushes pick up the wax, spreading it evenly and working it into the wood or linoleum.

The Lincoln-Schlueter Floor Machinery Company, Inc., has placed on the market a twin-disc junior model whose two 5½ inch brushes give the machine a floor span of eleven. It is as easy to use as a vacuum cleaner and is adapted to both scrubbing with water and polishing.

A compact little machine that weighs only fourteen pounds is made by the American Floor Surfacing Machine Company. It is easily portable and is equipped with a powerful ball-bearing universal motor which works on either direct or indirect current. It produces an even, uniform polish over an entire floor and its coverage of ten inches makes it work very quickly.

The Campbell Machine Company, Inc., has designed a household polisher weighing thirty-five pounds and taking a spread of thirteen inches. It allows polishing right up to the baseboard and guides easily on its solid rubber wheels.

A floor polishing machine equipped with sanding, grinding, polishing and refinishing tools is made by the United Vacuum Appliance Corporation. The sanding device removes paint or varnish from floors treated with paint and varnish remover. The grinding tool is especially adapted to surfacing and polishing marble, mosaic, cement and composition floors. If floors have been varnished or painted, they can be done over with the refinishing attachment and made to look like new. When the old finish is especially heavy, fine sand sprinkled over varnish remover will speed up the work.

Lucullan dishes for Sunday night suppers

(CONTINUED FROM PAGE 72)

Brown chicken, then boil very slowly with turnips, carrots, onions, celery, two or three cloves, 5 large peppers and salt. Boil until all the meat falls to pieces, then strain and clarify for aspic with two egg whites.

Beat well the pâté de foie gras, passing through a sieve to remove truffles. Beat 4 tablespoons fresh cream and add to pâté de foie gras, then add 1 tablespoon of the gelatine already prepared. Mix lightly and place in mould on ice. In another mould place a small quantity of gelatine and chill. Empty the small mould into the center and fill with gelatine until pâté is covered. Put on ice for three hours. Serve with apples and celery shredded into long pieces and mixed with mayonnaise thinned with heavy cream.

CHICKEN À L'ANDRÉA

4 large breasts of chicken (very tender)
4 eggs
½ lb. of almonds
Mustard and red pepper

Cook breasts of chicken, bone and clean and pull into small pieces the size one wishes. Place on a platter and cover with the following sauce:

Soak a small loaf of bread in milk. Grind almonds with the cooked yolks of eggs and the wet bread. Add to this the mustard (to taste) and red pepper. Pour over chicken and decorate with shredded whites of eggs, truffles and a generous sprinkling of red pepper.

MACÉDOINE OF FRUITS CARDINAL

In a large crystal bowl place alternate slices of pineapple cut very fine, strawberries, quarters of peaches, and sections of oranges. Put dish in ice box for two hours, then cover these fruits with crushed raspberries or wild strawberries sweetened with a syrup made of sugar, which has been flavored with kirsch, port, or brandy.

MACAROON SURPRISE

6 eggs
1 cup red Maraschino cherries
1 cup of pecans
4 tablespoons sugar
½ package of gelatine
3 dozen almond macaroons
1 cup of sherry or white wine

Break up macaroons very fine and soak in wine and juice of cherries. Cook yolks of eggs and sugar in a double boiler until thick. While very hot add the gelatine which has soaked for 20 minutes in ½ cup of cold water. Add to this the chopped pecans and cherries, then the macaroon mixture, and fold in the stiffly beaten whites of the eggs. Pour into a mould and congeal on ice. Serve with a decoration of stiffly whipped cream.

CRÊPES SUZETTE

Needs—chafing dish and very thin French pancakes, made beforehand, stacked on a plate and brought in cold.

¼ pound of butter
10 lumps of sugar rubbed on rind of oranges
Juice of 2 oranges

Mix together in a bowl. Pour the necessary amount for one serving into the chafing dish and cook until syrupy. Put in 4 pancakes, one at a time, folding them four times. When hot, add Curaçoa (or Cointreau). When mixed pour ½ glass of brandy over it all and set ablaze.

CHOCOLATE MOUSSE

8 eggs (1 egg per person)
10 bars of sweet chocolate (always 2 more bars of chocolate than eggs)

Melt in double boiler. When melted add the yolks of eggs and stir well. Beat whites as stiffly as they can be beaten and fold into the above mixture. Pour into a two-quart earthen jar and put on ice. Serve twenty-four hours later.

IT'S ON PAGE . . .

AUTOMOBILES
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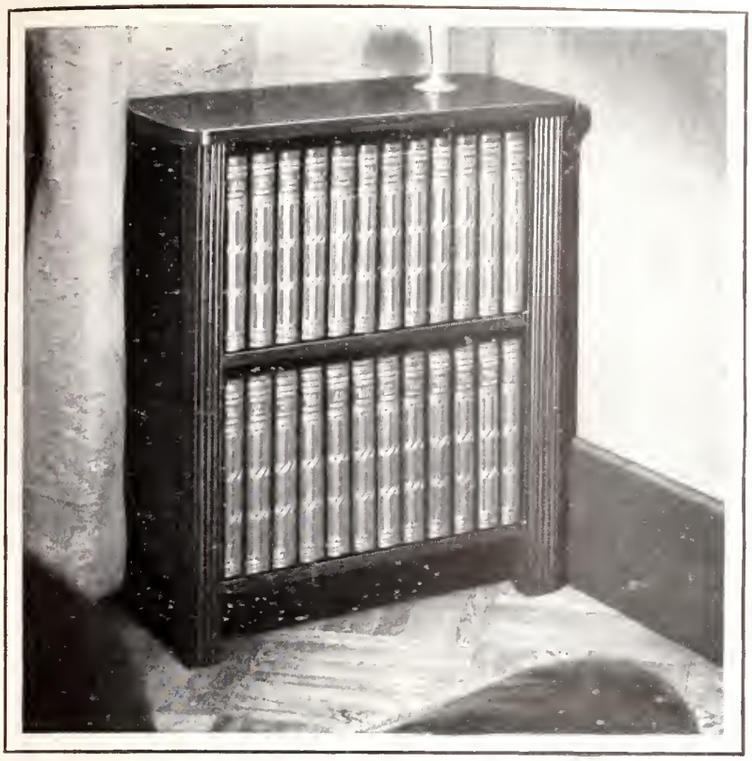
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Shopping Around





With this issue our inveterate shopper begins a review in which you will see, each month, the smart, new things she has found. Life to her is just one big merry-go-round—whirling round and round the shops. Climb aboard—there's a horse that goes up and down for every reader and a good buy at every turn. Make your purchases direct from the shops, mailing either checks or money-orders to the addresses mentioned.



To some dull people suède is just another shoe leather. Of course we Moderns know that it is a perfectly grand upholstery material, but newest and most inspired is the suède paper shade on the lamp above which I chanced upon in the little shop of Lillian Chenevert, at 166 East 57th Street, New York. The shade is fawn-color with gilt edges, and harmonizes with the base of the lamp which is of wood painted in imitation of the creamy tones of the urn-shaped, alabaster antique of which it is a copy. The cigarette box beside it is covered in the lamp shade material and ornamented with a tiny black medallion in the shape of a girl's head. The lamp, complete, costs $15; the box, $3.75.



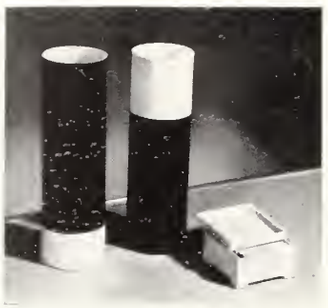
Speaking of lamps, [illegible] you old sea-dogs, at the one above—a real ship's lantern that [illegible] the wall on one tooth of a [illegible] anchor. How's that for a bit of mid briny? The lamp is solid brass polished to a degree of perfection that will suit the fussiest seaman. A fleet of sailing ships tack about the [illegible] cut in the glass. The lamp is 13¼ inches tall; the bracket projects 7¼ inches from the wall. Even a landlubber can appreciate how well such a light would look at the door of some little "down-Eastern" cottage or hanging from the ceiling of a Cape Cod entrance hall. Lantern with cut design, $22.50; with plain glass, $12.50. Bracket, $5. From I. Sack, Inc., 572 Madison Ave., New York.

There's an ocean of difference between a drink of salt water and an anti-Prohibitionist's cocktail, and the combination cocktail tray and smoking



stand above is just as different as that from anything of the sort you've ever seen. The smoking stand is equipped with a never fail lighter and in the center is a capacious ash-receiver, 8 inches deep. It is made of glass and can be removed to be emptied and washed. The feature of this gadget is the wide rim which fits about the neck of the smoker and upon which your glasses sit. When drinks are to be served the rim may be lifted off the stand, forming a doughnut-like tray with a hole in the center. This good-looking piece of furniture is painted black with chromium trimming and would be a smart addition to a modern interior, and an especially useful convention in a bachelor's apartment. Diameter of top, 16 inches. Price, $25. Pitt Petri, Inc., Hotel Waldorf-Astoria, New York.

The "upside-down" vases illustrated below upset all my preconceived notions of what pairs ought to look like by being the exact opposite of each other—the one with a black top and white base, the other just the reverse. The vases and the matching white cigarette box beside them are of opaque



Lenox china. I recommended the entire set for the same setting in which the smoking stand above is used. The vases are 10¼ inches tall and cost $6.50 each; the box, 3¼ inches square, priced at $3. From Rena Rosenthal, 485 Madison Avenue, New York.

And now, since we have become thoroughly involved in a black and white motif, we might as well do the thing thoroughly and take home these cocktail napkins for the final touch. Made of cream-colored Italian linen, each has a clever little black and white checked motif embroidered in





one corner and edging to match. 7 by 4¾ inches. $6.75 a dozen. Also to be had in red, blue, green and gold. From Leron, 745 Fifth Avenue, New York.

The little mirror above reflects the spirit of these economical times. Its price, a fraction of that of a year ago, makes it the bargain of the month. It has been imported from France and its fine wooden frame is delicately carved and gilded in the 18th Century French manner. Gilt flowers spill from the charming little basket on top, from



which it derives its name, *Le Panier*. The measurements are 14 inches wide by 30 inches tall; the price is $12. Hang it above a small table in sitting room or hall. From A. L. Diament & Co., 101 Park Avenue, New York.

For ingenious decorating ideas, Jessie Leach Rector, designer, has no superior. Latest of her creations is the pair of book-ends above, for which she has chosen a wheat motif that has a delightful simplicity and sheaves of style. Compatriots of the mirror at the top of this column, they are of wood, gilded and rubbed to achieve an effect of age. Price, $16 a pair. Rector Studio, 220 East 41st Street, New York.

. . . Shopping Around . . .

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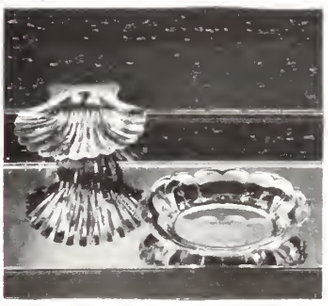
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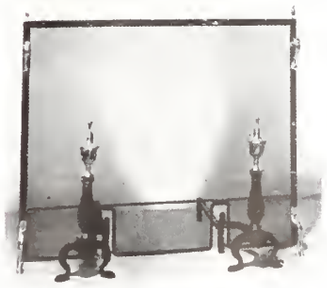
TOASTING popcorn and one's toes are favorite indoor pastimes when the frost begins to bite. Then the log fire becomes the center of attraction and it behooves us to make sure critical eyes will not find ours shabby and uninviting. Here are andirons and a fire-screen of which no room could be ashamed. The screen is iron with brass trim. Slots at bottom permit andirons to stand outside screen. The andirons have solid brass finials. Screen, $12; andirons, $5 a pair. Tuttman, 103 Allen Street, New York



WITH Hallowe'en just ahead you'd better be making the goblins and witches your friends. There's no better way than to have an ally for your doorman, for of course, as everyone knows, this bird is in cahoots with all the creatures of darkness. Here are two of the birds of the night who will not only keep the pixies from your door, but will allow you to clean your shoes upon their outstretched wings. This unique foot-scraper is of iron painted black, 9¾ inches wide and 5½ inches high. Price, $8. Todhunter, Inc., 119 East 57th St., New York.

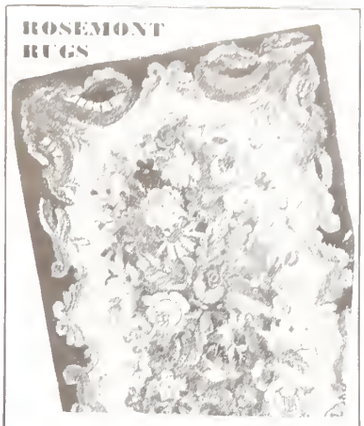


FOR FALL festivities you'll want a number of the bonbon dishes at the left. If you love fine silver—who doesn't—you'll cherish them for their shimmering gray beauty. Each is a copy of a design of the old Irish silversmiths—the large shell a lovely thing of fluted edges with tiny conch shells for feet, the oval dish with the famous rat-tail border. $10 a piece. Graff, Washbourne & Dunn, silversmiths. Order through your local dealer.



IF you are buying new fall bonnets for your lamps, consider those which are two of the latest and smartest models. Both are in the prevailing Empire mode—sophisticated and gay. That at the upper left, of fluted peach taffeta, is edged in blue-green and decorated with hand-painted blue-green design. 15 inches in diameter, $24. Other colors and sizes to order. 15-inch diameter, without painted decoration, $18.75. Below this is a whimsical model of stretched, green-striped taffeta with fringe of silk balls. In full range of colors and sizes. 12-inch diameter, $24. Edward Garratt, Inc., 185 Madison Ave., N. Y.

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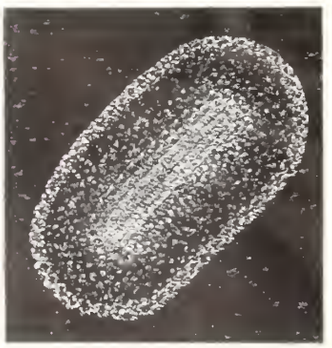
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▫ Now that Victorian is in fashion, we can wax enthusiastic over the dressing table set at the right without danger of ostracism. These bits of German pottery, echoes of the mauve decade, are cobalt blue with roses on white medallions. The bottle stopper and knobs on dark covers are in the form of rosebuds. Bottle, $2.80; powder jar, $3.30; cold cream jar, $2.60. Also in green or white. Pitt Petri, Hotel Waldorf-Astoria, New York.



▪ Here's a machine to tickle the sweet tooth—a quick-as-a-wink, laborless ice-cream freezer to use in the electric refrigerator. Once the cream mixture is prepared it need only be placed in this tray, cover fastened, and the whole placed in the refrigerator. Attention is required only when freezing begins and four or five times during freezing, when handle is drawn back and forth once or twice to allow all parts of the cream to come in contact with the cold surface. Made of aluminum, the freezer can be taken apart and cleaned in a few minutes. $3.50. Lewis & Conger, 6th Ave. at 45th St., New York.



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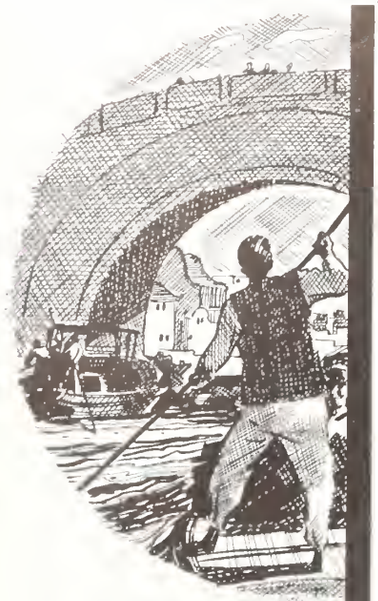
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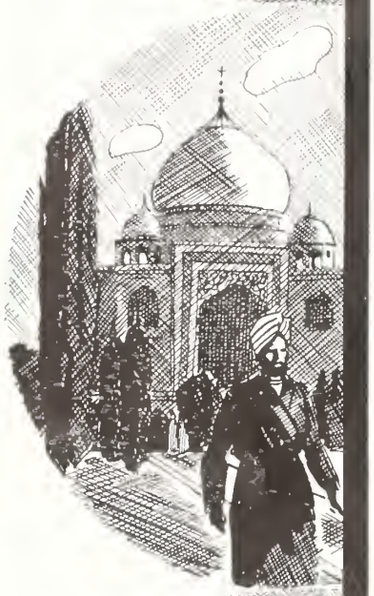
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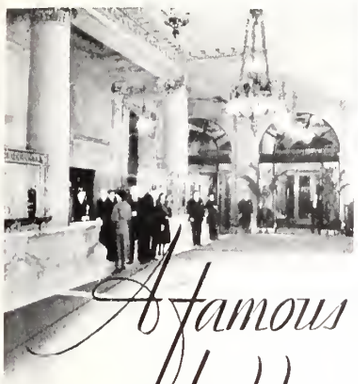
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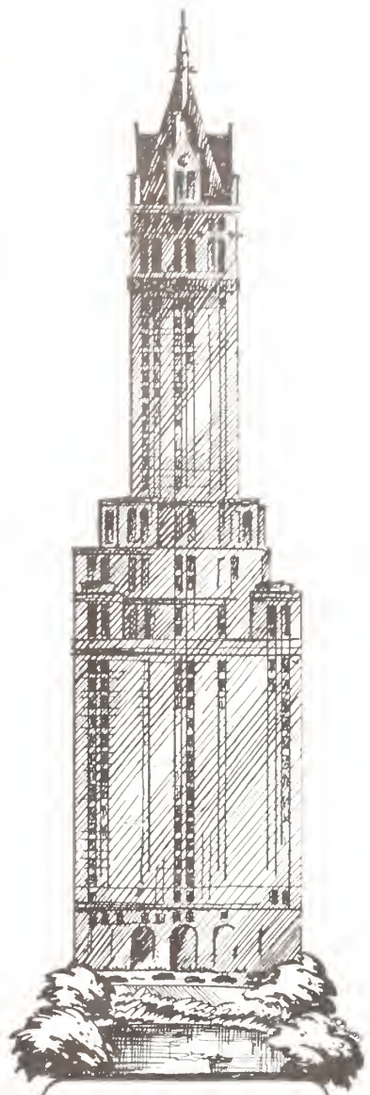
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READER QUESTIONS AND OUR ANSWERS

(CONTINUED FROM PAGE 14)

who could overawe him—and very few have the courage to try! His brain works with the precision of a chronometer and his supple body with eight-cylinder smoothness and speed. He has the invaluable ability to discriminate, almost intuitively, between the right and the wrong in an astonishingly wide variety of situations, and to govern himself accordingly. He is the sort of dog that you swear by instead of at—a splendid guide, companion and red-blooded friend whose reactions you soon learn to anticipate because, given a set of circumstances, you know how he will act. In this there is more comfort than the caninely inexperienced might suspect.

And it is all packed away in such a superb body! There is a deer-like quality about the movements of a good Dobermann which I have never seen in any other breed. He is a decidedly tall dog but splendidly proportioned. A study of the official "standard", describing the ideal specimen, discloses the following points which a Dobermann should have:

His head should be well proportioned to the body, long and suggesting a blunt wedge. The top of the head is quite flat and the line of the forehead extends with only a slight depression to the ridge of the nose which, in turn, is straight or only a little curved. The cheeks are flat, lips close and the jaws full and powerful. A Dobermann's eyes ought to be of medium size, dark in color and with a keen, energetic expression. Well placed ears clipped to a point, a set of strong teeth neither undershot nor overshot, and a fairly long, muscular and slightly arched neck are characteristic.

Coming to the body, look for a firm short back with well defined withers, a somewhat rounded rump and closely docked tail. The chest is arched and deep to the dog's elbow; brisket full but not noticeably broad. The belly is well "tucked up". Fore shoulders are powerfully muscled and close to the body; forelegs straight to the pasterns. Hind-quarters broad with powerfully defined muscles; viewed from behind the hindlegs are straight and run neither in nor out. Feet should be short, compact and well arched. No dew-claws. A male stands from 23″ to 27″ high at the shoulder and a bitch 22″ to 26″.

A Dobermann's coat and color contribute markedly to his well-groomed, gentlemanly appearance. His hair is short, hard and lies close to the skin. In color it is black, brown or blue with sharply defined deep tan "points".

Many efforts have been made to sum up the Dobermann briefly, but perhaps none is more adequate than the one by E. von Otto, Bensheim, who wrote of the breed as being "Pleasant in manner and character. Faithful, fearless, attentive and a reliable watchdog. Sure defender of his master, distrustful toward strangers, possessing conspicuous power of comprehension and great capacity for training. In consequence of his characteristics, physical beauty and attractive size, an ideal house dog and escort."

• *Recently we purchased a Scotch Terrier for our boy who seems to find difficulty in caring for the coat. What instruments are required for the operation?*

H. C. P., Ohio.

• We suggest that you procure what is known as a terrier brush a #4 steel comb and a stripping knife, or, still better, one of the dog dressers and terrier trimming charts advertised in these columns. The dog should be brushed and combed every day. With a trimming chart in front of him, and the use of this dog dresser, your boy will have little difficulty in trimming, grooming, plucking, stripping and conditioning the dog's coat. The chart gives instructions in rugging, chalking, how to trim the hind quarters, toe nail trimming, correct brushing and combing, and thereby increase his interest in his dog.

• *What are rickets in dogs?*

W. L. N.

• Rickets, or Rachitis, in dogs, like rickets in children, is caused by improper nutrition. It is prevalent in young puppies kept in

(*Continued on page 16*)



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READER QUESTIONS AND OUR ANSWERS

(CONTINUED FROM PAGE 15)

dark, damp, unsanitary places, without pure air. Lack of exercise and improper feeding add to the liability of attack. Rickets is an acquired, not a directly hereditary disease, although the offspring of dogs affected with rickets would hardly be healthy. The principal cause of this disease is faulty food which results in too great acidity and the lack of calcium neutralization.

Prevention is easier than cure of rickets. The mother must be kept in vigorous health, especially while developing her litter. She should also get milk, cod liver preparation, strengthened with irradiated egosterol, which supplies vitamin D. Care must be used, however, not to give too large doses, else the bones will become brittle and the puppies' general health impaired.

• *To what extent should vegetables be used in planning a dog's diet?* *Mrs. R. H. B.*

• Vegetables have their proper place in any dog's diet. It would seem, however, that consideration of their food values and nutritional values would confine their use to an absolute minimum in the whole meal at all times. Vegetables contain a varying supply of mineral salts, and thus are valuable. They assist in keeping the intestines clear of mucus. Carrots, well cooked and mashed, beets, onions, spinach and garlic can be used. It seems safe to say that vegetables should not be more than one quarter of any meal. A large majority of owners of individual dogs nowadays seem to have a vegetable complex, using many vegetables to which strong objections can be offered, on the grounds that they have nothing for a dog in the way of nutritional value. Among the latter vegetables are peas, lima beans, corn and potatoes.

• *What should one look for in selecting a dog of the working type to be trained?* *H. D. G.*

• In selecting a dog to be trained at home or at a school, choose a young one, preferably a female, though that does not imply that males will not also train well. The first requisite is to see that she is basically healthy. She should have a strong, healthy body, a good clear eye and should be a normal specimen of her breed. Her hearing should be perfect and there should be no defect about her nose that would interfere with her keenness of scent.

Some of the qualities the dog should have are spirit and aggressiveness—she should chase and bark at cats and show an inclination to go after other dogs. She should bark at the approach of strangers who come to her domain, should not allow other dogs or humans to interfere with her food nor to take it from her while eating. Of course, no training of a dog should be attempted during the hot weather, say from the 1st of July to the 1st of September.

• *What would you say about allowing persons other than members of the family to handle and pet a house dog?* *Miss D. B.*

• The question of allowing others than the master or owner to touch, fondle, or feed a dog is worthy of some consideration because it is of vital importance along several lines. It would seem that some people are so spineless they will do their dog more or less permanent injury so far as his habits and digestion are concerned, rather than thank a well-meaning friend with a declination when he presumes a little too far. First, your dog is *yours*. Keep him that. Do not let him accept the promiscuous attention of others, either in handling or feeding him. When you are present, make him know that he must obey your commands and must not permit liberties unless you tell him it is all right. Intuitively, dogs recognize friendly attentions; they should not be allowed to respond to them willy-nilly. It is rather a compliment to him, if he is told to say "how do you do" by extending his paw; but he should not do it unless in some way you show him you wish it.

In short, a dog should be taught to be genuinely polite and to be rather reticent in his approach than too friendly to strangers. Nor should he be allowed to be grouchy, nor to make those whose intentions are good fear him unnecessarily. Let him be as reserved as a well-bred person, friendly without being either officious or loquacious in his dog manners and voice. It can be done more by your own attitude than by a set of rules. Let us all carry in our minds the fact that our canine pets reflect our characters and our manners as well. With quiet politeness as our own wish in the matter the dog will get the cue and stand by at vigilant but unobtrusive attention.

(*Continued on page* 17)



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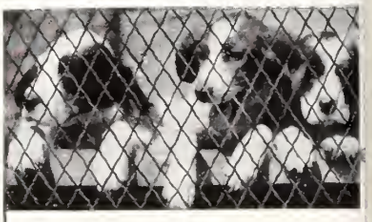
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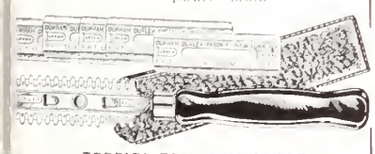
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H. O.

READER QUESTIONS AND OUR ANSWERS

(CONTINUED FROM PAGE 16)

• *Kindly give a list of meats and vegetables that can safely be given to healthy dogs after four months of age.* *M. S.*

• Meats: Raw beef, cooked beef, cooked lamb, cooked mutton, cooked beef hearts boiled fish. Vegetables: Onions, carrots, beans, spinach, asparagus and garlic, either cooked or raw. They should be ground in either case. The proportion of meat to vegetables should be three to one.

• *What are some of the signs of health that a person about to buy a dog should look for?* *F. L. H.*

• Examine the teeth to see that they are sound especially the gums, because they indicate the state of health. If the dog is a puppy, note whether the teeth have made a good start. Examine the eyes to see that the pupil has no white spots and that there are no cysts in the inner corners. If the ear is rough-edged the dog probably has eczema. Look inside the ear to see that the dog does not have canker, which is indicated by a brownish ill-smelling discharge. The coat should be of the right texture, depending on the breed. It should be full of life and abundant, especially on the heavy coated breeds. Altogether the dog's general appearance and action should be quite indicative of health, good spirits and friendliness.

• *Would you include cornmeal and oatmeal in the dog's diet list?* *Mrs. P. E. R.*

• Cornmeal, while included with rice and macaroni as fillers, has value as a food for cold weather, but then only for dogs working and living in the open. It can be made into mush and baked into corn bread and thus be used with meat. In the form of corn bread it is digestible. Oatmeal can be fed with impunity only in the coldest weather. Because of its heat-giving properties and its low cost it has been kept on the dog's diet list longer than it deserves. It should be fed only for forming the blood of dogs out of season and is more satisfactory if fed with meat. Some claims to its credit as a food are foolish when so many other foods can take its place with better results. This writer has used it very little.

• *Do you especially recommend the female dog as a house pet?* *J. L.*

• Yes. As a rule the female has a keener brain than the male and many times a better body, not from the standpoint of muscular strength but greater suppleness. The female is a better watch-dog and is also a better stage performer. She is mentally quicker and more alert. The success of many polar exploration expeditions has depended on sled dogs. Commander Byrd's most reliable advisors on the subject strongly favored females as dog team leaders. This is significant, because the success of this venture depended on the efficiency of the dogs.

In dogs we demand companionship, watchfulness and usefulness. The female gives us all these in far greater measure than the male. Many times she discriminates more carefully between friend and foe. In the house she is cleaner, quieter and more devoted. Housebreaking is much easier with the female than with the male. As a pet for children she is to be recommended: because of her maternal instinct she is more devoted to them. In sporting dogs (dogs used to hunt game in the field), expert hunters recommend the female more than the male, because she shows more quickly and surely all the qualities required for hunting and retrieving game.

Finally, in selecting a dog it is well to consider that kennel owners, who perhaps have the choice of many dogs, generally select females for their own house pets. It is my opinion that in time the female will be universally accepted as the house dog, pet and companion for both children and grown-ups.

Dog kennel with partition. Walls and roof of cedar. Hard pine floor. Price $22.





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And this hand-blown crystal does make such a difference in the elegance of your table—just as fresh flowers give a beauty even the cleverest imitations cannot achieve.

The new Steuben designs for fall are even more delightful than before. Look at the new Steuben stemware—so smart, so in today's mode, that it is irresistible. And all Steuben comes in open patterns—you can always extend your set. Supplement the lovely Steuben you own—now—at the new low prices.



The new Saint Tropez design takes its name from the gay continental watering place. Its smart sturdiness is emphasized with that cool frosted engraving obtainable only in hand-blown glass. The goblets are $48 the dozen . . . highball glasses are $18 . . . cocktail glasses for "old-fashioned's" are $30 . . . wine glasses are $36.



The new Riviera design is engraved as delicately as an intaglio, an effect impossible to achieve in machine-made glass. The champagne glasses are $48 the dozen . . . the finger bowls $42 . . . the plates $66.



A new Steuben vase with contrasting polka dots that makes the merest handful of flowers give a modern note to your room. This fall's price is only $4.

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THE BULLETIN BOARD

Rainbows from bulbs. Until you have grown them, you will never realize what rapturous beauty can come from bulbous Iris. Of late years some superb hybrids have appeared, especially in the English and Dutch groups. As a succession of flowering is desirable, plant Dutch bulbs for the earliest, Spanish for the next and English for continuing the bloom into July.

The bulbs should be planted in early October in a well-dug sandy soil fortified with ground bone, being set six inches apart and six deep. When frost begins to crust the earth, give the planting a mulch of leaves. At the same time pray to your garden gods that mice won't discover the bulbs. In infested gardens they are often set in wire baskets or grown in quantity for cutting in cold frames. While those in borders may be left from year to year, we usually lift the frame bulbs when the tops have died down and store them until next planting time.

Spent books. Ranged shelf on shelf in many a home are books that never know the touch of the human hand save when they are dusted. Once they meant something to us, now they mean little. They satisfied a mood or a passage in life, and we are long since over the mood. They are spent books, as little use to us as an exploded fire-cracker. Would it not be better to bundle them all off to some home that can find use for them—clear the shelves to make room for books that meet our moods today?

Steel houses. At present there is a great to-do about steel fabricated houses. Unquestionably they have a future, but what benefits that future holds can scarcely be prophesied. No less than fifty methods of steel construction for homes are under consideration. From these will be doubtless found one, at least, that will help solve the slum problem.

The lay of the land. The gardens that seem most at home on their site are those that follow the lay of the land. By spending much money and much labor, you can impose any sort of garden on any sort of site, but it will always appear imposed. It will not seem at ease. It will lie there as uncomfortably as statutory legislation forced on people unwilling to accept it. Conform your garden pattern to the existing site, and it will soon seem always to have been there. It will blend into the countryside and quickly take on the semblance of age.

Hollyhocks en route. Omaha, which is a city of forward-looking citizens, has about decided to do something to the seven main roads that lead into it. Since that section seems eminently congenial to Hollyhocks, it is proposed to have these roads planted with them. On Hollyhock Day the seeds will be sown. This is to be made an event for the next five years.

Return lace. Now that all sorts of home industries are being enjoyed, why don't our American women take to lace making? The interest in old lace is widespread. It is being collected by an increasing number of enthusiasts. The making of it is also a fascinating hobby. Moreover we have a lace heritage in old Ipswich that might well be carried on today by nimble-fingered women. And, in a sense, lace-making is a logical progress from the making of petit-point, in which so many women are now interested.

OCTOBER

Deceived by fallen leaves we do not see
The quickened pulse of sap returning free
Returning glad and sure for its thanksgiving,
After the summer's brave adventure—after living
In strange, new undiscovered ways
After the ecstasies of sun-filled days:
Thinking of decadence we do not know
What happy secret stirs the leaves aglow.

—Edna Howe

Burning bushes. Although we cannot rave about their insignificant flowers in the spring, at this season of the year our adjectives run short when we try to describe the autumnal foliage of the Enkianthus. Its pinwheels of scarlet leaves puncture a corner of the orchard and each is a burning bush.

Enkianthus, by the way, (at least so they behave with us) are rather slow to leaf out in spring. They put on such a good show in the fall that you can forgive them—like actresses who sleep till noon.

The return to elegance. We lift our ear from the ground to state that enthusiastic rumbles for peasant types of furniture have gradually lessened and are scarcely any more heard. The new noise is caused by a return to elegance. The coming taste will show a revived interest in 18th Century Englsih furniture and all the accessories of quality that accompanied it.

Watermelon nuances. There was a time when the Watermelon shared with the Mango the honors for being a bathtub fruit. You ate it first and did a lot of washing afterward. You tackled both ends with the rind and expelled the seeds with a splendid, primitive gusto. Today its eating is reduced to a parlor refinement and we politely remark that the book has stopped at nothing for its gustatory progress. Nevertheless, the Watermelon carries with it a comprehensive benediction—at least to the Moslem. "Whoso eateth a mouthful of Watermelon," said the Prophet, "God writeth for him a thousand good works and cancelleth a thousand evil works and raiseth him a thousand degrees, for it came from Paradise."

C[illegible] "Th[illegible] [illegible] Double[illegible] [illegible] built it [illegible] W[illegible] [illegible] 1777. [illegible] Having [illegible] Spring [illegible] loved it as [illegible] the [illegible] it. He [illegible] And wherever [illegible] the tillage of [illegible] monument [illegible] Society. One [illegible] plished by [illegible]

Three dozen of Lilacs. If [illegible] only a dozen of Lilacs to grow, our first choice would be Lephare, Leon Gambetta, Paul Thirion, Mrs. Antoine Buchner, La [illegible] Vestale, Rhum[illegible], Macrostachya, [illegible] Jules Simon, President Poincare and Jos[illegible]

Were Fate [illegible] and allowed us another dozen, we would select Necker, Marie Finon, Katherine Havemeyer, Le Notre, Claude Bernard, Lavoisier, Montesquieu, Jeanne d'Arc, Edith Cavel, Mont Blanc, President Viger and Victor Lemoine.

Did that same Fate relent still further, these would be our third dozen—Belle de Nancy, Lamartine, Mirabeau, Jules Ferry, Pasteur, Congo, Paul Hariot, William Robinson, Hugo Koster, Miss Willmott, Jules Simon and Mme. Lemoine.

And even then we would try to squeeze in a few more—the species especially, such as Villosa, Reflexa and [illegible] Chinensis metinsis.

Still rooms. It [illegible] given as a [illegible] this era of domestic [illegible] and fermenting, to realize that at one stage in the evolution of mankind, a stillroom was considered a necessary appendage of every well-equipped country house. This was the age—in England especially—when the concocting of home remedies from herbs and the making of [illegible] from garden blossoms were commonplace tasks for the house[illegible]. Here also the [illegible] herbs were hung from the rafters to dry. Here [illegible] [illegible] and sometimes [illegible] the [illegible] for the family. From that far-off picture [illegible] to ours is no distant leap. We have still [illegible]—only today most of the work therein is done by [illegible] of the family and they [illegible] specialize in [illegible] of [illegible]

Ancient [illegible]. In 1750 New York [illegible]

The utmost convenience and economy in the water supply system is achieved with a rustless Everdur storage tank, connected with water pipes of Anaconda Brass.



Clean hot water

. . . and plenty of it

when the tank is *Rust-proof*

CONSIDER this important fact carefully, when you purchase an automatic water heater: Only a rust-proof storage tank will provide a plentiful supply of clear, *clean* hot water *indefinitely.*

Remember that hot water hastens the formation of rust . . . and that a tank that is not *rust-proof* will become a source of annoyance and expense. At first, merely discolored water . . . which, if you let it "run clear," wastes the fuel used to heat it. Then, sooner or later, clogged outlets; and, eventually, a tank so weakened that it leaks and must be replaced.

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Everdur . . . Anaconda Copper, alloyed with silicon and manganese . . . combines the corrosion-resistance of copper, with the strength of steel. And the ease with which it is welded makes Everdur the *ideal* metal for volume production of rust-proof tanks of the welded type. Tanks of welded Everdur are also advantageously used for storing water heated by furnaces, oil burners, stoves, side-arm units, etc.

You may obtain further information on the convenience and economy of rust-proof automatic heaters from your gas or electric company or plumbing contractor, or by writing to The American Brass Company, General Offices: Waterbury, Connecticut. In Canada, Anaconda American Brass Limited, New Toronto, Ontario.

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Tanks of EVERDUR (STRENGTHENED COPPER)

AN ANACONDA METAL · MADE SOLELY BY THE AMERICAN BRASS COMPANY

Contents for October, 1932

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Mrs. Samuel C. Porter, of the Atlanta, Georgia, firm of Porter & Porter, began her career as a collector of antiques. Gradually her interest broadened to include the whole field of decoration. Mrs. Porter is one of the directors of the American Institute of Interior Decorators.



Not only as residential architect has William Lawrence Bottomley gained recognition, but as senior partner of Bottomley, Wagner & White he has given inspiration for clubs, apartment buildings and hotels. River House in New York is a notable achievement of his firm.



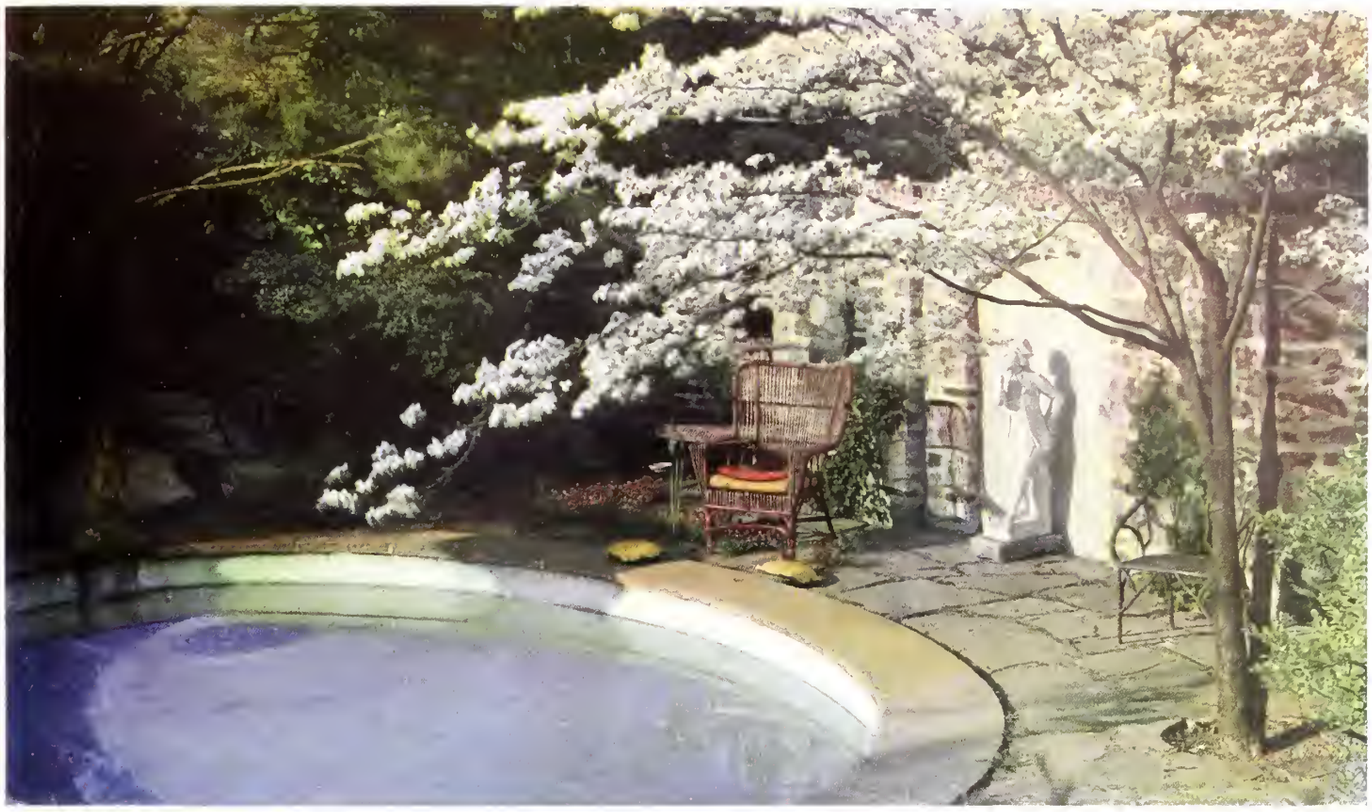
Probably the fine work executed by Polhemus & Coffin is in great part due to the number of years they, Henry M. Polhemus, also and Lewis A. Coffin, Jr., have been associates in architectural ventures, later in the same drafting room, and as partners since 1919.

WHO IS WHO IN HOUSE & GARDEN



CONDÉ NAST STUDIOS

A garden gains the spirit of high slopes



THE ROCK GARDEN COMES OF AGE

Two contrasting uses of rock, both found in the garden of F. L. Würzburg at Bronxville, N. Y., are illustrated here. The rock garden was made from outcroppings and ledges; the pool garden is paved in formal manner

By Richardson Wright

THE ROCK garden, having come of age, can now afford to turn back and consider its ancestry. From this survey of its past we may better understand its present phase and, perhaps, find a hint of its future.

Its present phase is horticultural. The emphasis in rock gardening today is laid on the raising of alpine plants and the discovery and dissemination of varieties not hitherto popularly grown. To this end we have a thriving Alpine Society, scores of articles in popular magazines, lectures at garden clubs, special alpine flower shows and learned disquisitions in scientific quarters. The explorer for alpine plants has become a popular hero. The intelligent owner of a superior or extensive rock garden takes first rank among the leaders in the contemporary horticultural world. The interest centers on the alpine plant, however, and its cultivation.

This was not always the case, as a glance into the ancestry of the rock garden will reveal.

Like many another phase of garden endeavor, its forebears are disclosed not in practical gardening but in the evolution of garden design. The rock garden that we know and enjoy today found its first impetus in romantic gardening. To carry this lineage back through the years to its first ancestors would stretch the trail across many centuries and into many countries. In essence, however, it can be squeezed into a paragraph.

The revolt against formalism in garden design, which broke out in France and England during the 18th Century, sprang from an enthusiastic reception of the landscape painting of the day, was abetted by the importation of naturalistic notions from China and stimulated and carefully nursed by poets, philosophers and novelists who turned the public mind to the contemplation and admiration of Nature in all her grandeur. The reproduction of these natural effects on one's country place became the leading garden ideal. Whole estates that had been laid out in the formal manner were torn apart and relandscaped to wide-meadowed parks, rock glens, forests and such other incidents of the untouched countryside. In time this copying of untamed Nature was followed by the reproduction of Nature's ravages. The ruin of an ancient building has always appealed to the romantic mind and ruins became a prominent feature in gardens. The bucolic life, with its rustic concomitants of shepherds' huts, haycocks, and streamside mills, has also found a ready response in the hearts of people wearied of sophisticated and highly civilized living. These likewise began to appear in gardens. The humblest utilitarian feature of the country place was cloaked in romance—the ice house became a shepherd's hut, the water tank a ruined tower; indeed the romantic ingenuity of some of these 19th Century gardens found in France, England and Germany attained a dizzy, although highly amusing, peak. Today we smile at their strange idiosyncrasies—and go on making rock gardens!

The rock garden began as a pile of rocks thrown down and then deliberately arranged to simulate some ancient cataclysm of Nature. Brickbats and even shards of pottery were included in this mêlée to convey the impression of human contact with this destructive outburst of Nature's wrath.

Of course Nature, having spent her wrath, quickly covers its traces with verdure—Ferns spring up in the cracks be



BROAD PAVED POOLSIDE



THREE CIRCULAR LEVELS

tween rocks. Sedums sprawl their leafy arms, mosses soften the hard surfaces, birds and winds distribute the seeds of flowers. The plants that find this environment congenial continue to thrive. Gardeners, imitating Nature's way, began planting their artificial ruins. Thus were born the first rock gardens.

At this point horticulture entered the scene. At about the turn of the century plant explorers headed for the wilds and men and women interested in Nature started collecting plants from the various mountain ranges and bringing them home to their gardens. The interest in these alpine plants gradually spread from a few enthusiasts until today the culture of alpines is a commonplace of garden work and the making of a rock garden to provide a natural environment for them is quite the usual custom.

Like many forms of garden enthusiasm, the first rockeries brought some ridiculous consequences. People made rock gardens on sites that never are found in Nature. Flat back yards began to sprout them. The intention may have been justifiable—the intention to create a suitable place for alpine plants—although it has been definitely proved that the most successful way to grow many of these plants is in a cool greenhouse in pots.

On the other hand, there have been created many rock gardens that do spring naturally from their sites. These almost invariably are found on places where the rocks are native to the spot—outcroppings of rocks that are uncovered and then augmented with others of the same kind. An example of this natural type of rock garden is shown in the frontispiece. A rocky hillside was stripped and then rebuilt, with special pockets of soil required by special plants. In this way many more varieties can be grown than if the soil is restricted to the kind found on the place. Because it is a logical development of a natural site, the Wurzburg rock garden is eminently successful as an example of garden planning. Equally so is its horticulture, for it contains a great abundance of many kinds of rare alpines growing congenially. Mrs. Wurzburg and Louise Beebe Wilder were responsible for the rockery. The formal pool garden illustrated here was designed by A. F. Brinkerhoff.

On the Continent, in Germany especially, the modern garden designer has recently been turning his attention to rock gardens, and with striking results. He has abandoned the idea of trying to reproduce Nature and has subdued Nature to his design, much as in Renaissance times plants were trimmed and clipped to fit into a preconceived architectural scheme. These Germans are making architectural rock gardens, which consist of a series of varying-width terraces and levels going down step by step to a pool at the lowest point. In some gardens water canals supported by dry rock work have been made a feature, as in the old Indian, Persian and Spanish gardens. The design is pronounced by the straight lines of the walls supporting the terraces. It is invariably formal. And the garden is convenient both to walk around and to work in. One doesn't crawl up miniature Alps, at the risk of spraining an ankle; the plants are set in the rock-banked terraces where they can be easily reached and enjoyed at close range.

On such rock-terraces there is ample room for pockets of special soils and protecting bits of stone that some plants require; in fact, the horticultural aspect of rock gardening does not suffer in the slightest; it is only made more convenient. And on a flat site such a garden does not appear outrageously out of place. Its design can reflect the general architectural lines of the house, so that the house and garden make a complete picture. There is no abrupt change, such as one usually experiences in passing from, say, the rear of a New England Colonial wooden house into a miniature replica of the higher Sierras.

Since the culture of alpine plants has definitely come to stay and more and more garden lovers will be indulging in it, we recommend this newer form of rock garden. Abandon the ideal of imitating Nature. Abandon romanticism. Start with an architectural design, and let horticulture follow on afterward.

Already in England, and somewhat in this country, we can see the beginnings of this newer style of rock gardening. So far it has been centering its attention on what are called "creeping gardens." These consist of flat paved terraces supported by retaining walls, both the terrace cracks and the walls being planted with low-growing material. At first this may seem an illogical place to set out plants, since terraces are made to walk on and one's progress should not be reduced to a hop-skip-and-jump. However, by planting the edges thickly and using only the lowest-growing forms for the footway itself this sense of construction can be avoided. Also one must maintain a right balance between the areas planted and those left unplanted, for there is a beauty in stone that should not be entirely covered. Indeed, much of the success of these creeping gardens will depend on the right selection of the stones. They should be flat, ledge rocks, of course, and be carefully laid so that an even surface is presented to the foot. Variety in the color of the stones is also advisable. This applies both to the paved terraces and the retaining walls as well. (*Continued on page* 76)



RUSTIC FURNITURE AND STONE



THE BRADLEY CIRCULAR GARDEN



A CREEPING GARDEN



STONE BENCHES IN THE WALL



THE HOLMES TERRACED GARDEN



MR. HANCOCK'S GARDEN

Miss Jekyll's shoes



SIR EDWIN LUTYENS, the English architect, owns a painting that is unique in many respects. First, it was done by William Nicholson. Second, the subject is merely an ancient, crumpled pair of work-worn shoes. The third fact —the one which gives this picture its unique value—is that the shoes are the gardening boots of Miss Gertrude Jekyll.

In the world of gardens this charming old lady is certainly of queenly rank. The books she has written on gardening are read wherever the English tongue is spoken. The gardens she made have set the standard in gardening taste the world over. The flowers she has hybridized flourish in countless borders. For many decades she carried on the work. It has been real work—"dirt gardening", to use the colorful vernacular- -work with spade and hoe and trowel, work that required working clothes and shoes of the stoutest make. And in this painting the shoes are immortalized. They can go down the coming years as a symbol and a sign to gardeners everywhere that their chosen avocation is no pretty, sentimental, dabbling play, but work, real work.

THERE are times when American gardening—especially that in which some garden clubs appear interested—threatens to pass into a pink tea phase. There has been much ado in late years about "artistic displays", those choice flower arrangements in which the ladies compete with such ardor. A glance at some of our recent flower shows would lead the casual visitor to suppose that the purpose of these clubs was to arrange bouquets. It would seem that many otherwise worthy garden persons are laboring under the impression that the end of horticulture is to provide flowers for these vase competitions. As an antidote to this error, permit us to suggest that garden clubs remember Miss Jekyll's boots.

From the size, weight and obvious service of these boots, it is evident to all who behold them that they were not chosen for appearances. This superb gardener has always dressed in a manner that best served her work. They almost tempt one to make an axiom: that the sincerity of the gardener is in inverse ratio to her appearance while gardening.

Lest this should seem a harsh saying, we tried it on several of the most active garden club women in the country. Here are five of the replies:

1. Knickerbockers—cloth in winter, cotton in summer. A man's shirt. No necktie. Rubber boots in winter sometimes, sneakers in summer. Sweater when necessary. A leather coat when pruning roses. No hair net. Usually a tam. "Besides this I garden in my best clothes (and ruin them) and in my second best (and ruin them) and in my third if I had any, and would ruin them if they weren't already ruined."

2. The oldest clothes possible—"a real dirt gardener never thinks of clothes except as to their comfort."

3. The oldest and most worn out clothes topped by a [illegible] which gets washed at the end of the gardening season in November. "I eagerly retrieved from the scrap basket my three daughters' discarded stockings as I like them with runs, for then the damage is done. Boys' rubbers over sneakers are perfect for trampling down soil."

4. Has a special kind of loose gown made for gardening.

5. Devised a glorified smock that is merely a succession of large pockets.

The other answers are in the same vein. The women who made them would all rank as potential Gertrude Jekylls in the American gardening world. Otherwise they are smartly dressed.

In addition to holding up her boots as a symbol and a sign, Miss Jekyll has also set an example to ladies of our garden clubs by her unflagging interest in new flowers. She has been quick to grow new kinds and has patiently labored to create others herself.

With a few rare exceptions, most of the hybridizing in this country is being done by men. Here is a field—a wide field indeed—for women gardeners. That they can create excellent hybrids is proven by the fact that some of our best new Irises are by women, and we hope eventually to see new Narcissi. Why would it not be feasible for garden clubs to have practical talks on hybridizing? Why not assign a flower family to a group of members, and have them follow the work through to the finished new production? A problem of that sort would stimulate interest beyond any amount of "artistic displays."

ONE of the most irritating experiences an American gardener can have is to take the catalog of any good average nursery here and compare it with its equivalent in France, Germany or Holland. In pre-quarantine days we had merely to import plants; now we are restricted by government tariffs to those grown here, unless we want the bother of taking out special papers and running the chance of having dead plants delivered to us after the government is finished sterilizing them. In some fields this quarantine has spurred American nurserymen to enlarge the number of the varieties they offer. In the main, however, we are still far behind countries abroad. Why? Because gardeners haven't demanded a wider selection.

Would it not be possible for our potential Gertrude Jekylls to make an occasional report to their clubs on new hybrids and new plant discoveries? And would it not follow, as a natural consequent of these reports, that the demand for the new varieties would stimulate nurserymen to grow them? Let enough garden club women—and they number well on to a quarter of a million now—create the demand, and our plantsmen will be quick to satisfy it.

These, then, are a few thoughts that pass through our minds as we contemplate Miss Jekyll's boots. How many women here, we wonder, will be equal to inheriting them?



THE 3

1680 and Mr. Bottomley

DISCREET remodeling has preserved the ancient charm of the gray-shingled [illegible] of about 1680, at Brookville, [illegible], the country home of William Lawrence Bottomley, architect. The original front door is painted blue-green with white moldings; pilasters, [illegible] pediment, in a pompous Early American type of classic architectural detail, were added at [illegible]

AN EXPERT CHOOSES FIVE-SCORE DAFFODILS

By Jan de Graaff

It is now about nine years since Quarantine 37 went into effect, and because of the difficulties connected with obtaining a special importation permit, or encountered in procuring newer Daffodils through the regular trade channels, most amateurs are not aware of the great strides made in the hybridization of these flowers both in England and in Holland. The Daffodil as a show flower has consequently fallen behind many others of different families in this country.

When it became evident that Quarantine 37 would go into effect, the foreign growers disposed of their stocks of seedlings and burdened the American growers with many varieties that will never have much value. Now that these varieties have been grown in this country for some time and the growers have had an opportunity to compare the various novelties, there has been a general clean-up in most commercial collections. The results are that in the first place it affords the amateur an opportunity to stock up on some surprisingly good mixtures for naturalizing, and that in the second place the remaining varieties are all outstanding for some reason, although further discarding will be necessary.

After carefully checking my notes of the last six years, I have selected a certain number of varieties, chosen for outstanding qualities, which I think will appeal to all Daffodil lovers. As a basis for any collection, I think some varieties of each division and subdivision of the eleven groups the R. H. S. gives should be included. Limiting myself to a total of one hundred varieties, all selling at a reasonable price, I have divided each group as follows: three standard varieties, six of the newer introductions and three of the latest novelties. I have included in my list only those varieties of which the supply is assured in this country. Checking over the lists that were submitted to me, I came to the conclusion that at least as large and as good a variety of Daffodils is grown in this country as in England or Holland.

I shall now give my idea of a perfect collection, which could be obtained at a very moderate cost and which could be used as the nucleus of a more extensive planting. I suggest using half a dozen of the cheaper bulbs, three each of the newer varieties and not more than one of the expensive varieties. May I point out here that single nosed bulbs would effect a great saving and (*Continued on page 70*)



QUEEN OF SPAIN AND TRIANDRUS CALATHINUS



TRIANDRUS CALATHINUS AND T. ALBUS JUNCIFOLIUS



BULBOCODIUM CONSPICUOUS AND B. CITRINUS

After years of shortage in the choice newer Daffodils, due to the restrictions of Quarantine 37, American gardeners now enjoy a wide range of bulbs grown in this country. Some of the superior modern varieties are pictured on these pages. Many more are available, and it seems fair to predict that in the future America will hold a leading place among the successful Narcissus-producing countries of the world



MRS. JOHN BODGER

JOHN EVELYN



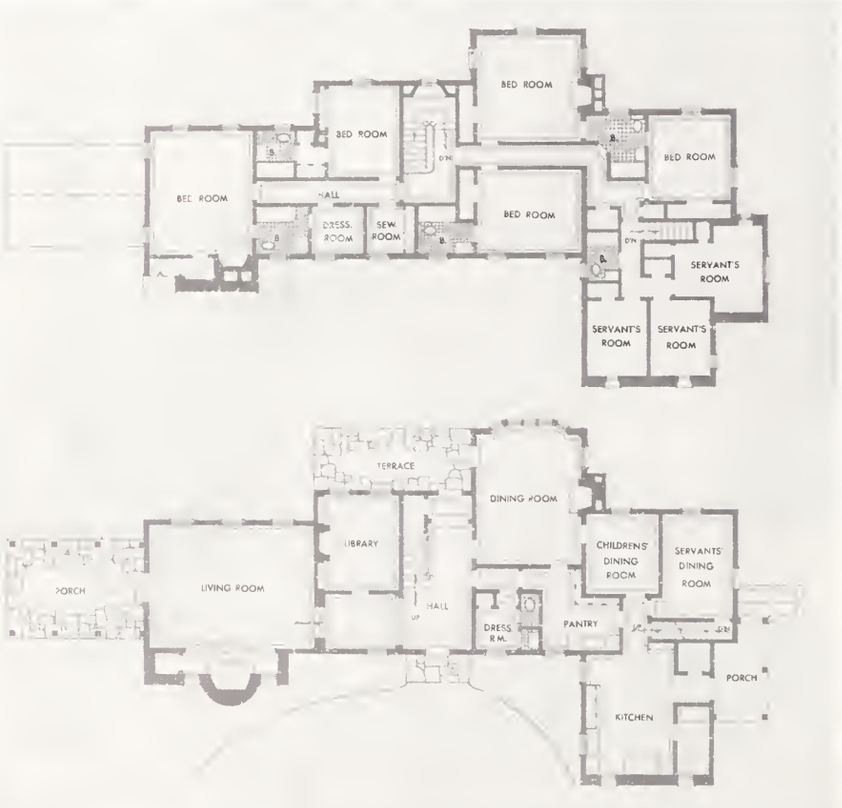
ABRAD, A BICOLOR



LADY HILLINGDON

NETTE O'MELVENY





FRENCH doors from the living room give access to this loggia-porch fitted out as a summer sitting room. This picture was taken from the river side of the house looking toward the drive leading past the entrance. Thedlow, Inc., decorators

THE well-fitted flower box surmounting the entrance doorway, carried out with traditional Classic dignity, gives the necessary touch of informality to bring the whole feature into keeping with the general character of the house. Inside the door one can look directly through to the river



PICKETTING the Shrewsbury River on a side hill at Locust, N. J., the home of Chester Simmons stretches out in the comfortable rambling manner of the old Colonial farmhouses. The walls are of whitewashed shingles and stone and the roof is of weathered shingles. Polhemus & Coffin were the architects

A CENTRAL stair hall running from entrance door through to a rear terrace facing upon the river divides the first floor into two logical sections—dining and service rooms at the right and living room and library to the left. Five master's rooms, a sewing room and three servants' bedrooms are on the second floor

A New Jersey residence with a river as dooryard

PRACTICALLY the entire width of the fireplace side of the living room is defined by the whitewashed brickwork shown as a base for the chimney. A huge fireplace nook, which may be seen on the plan, is the major feature of the living room. Due to a slight slope of the plot the living room is set two steps below first floor level

THE general view of the house presented below shows the full advantage of the site and the splendid vista from it across the river. The location affords desirable seclusion from surrounding properties yet gives an atmosphere of spaciousness, an impression that is further enhanced by the rambling character of the residence





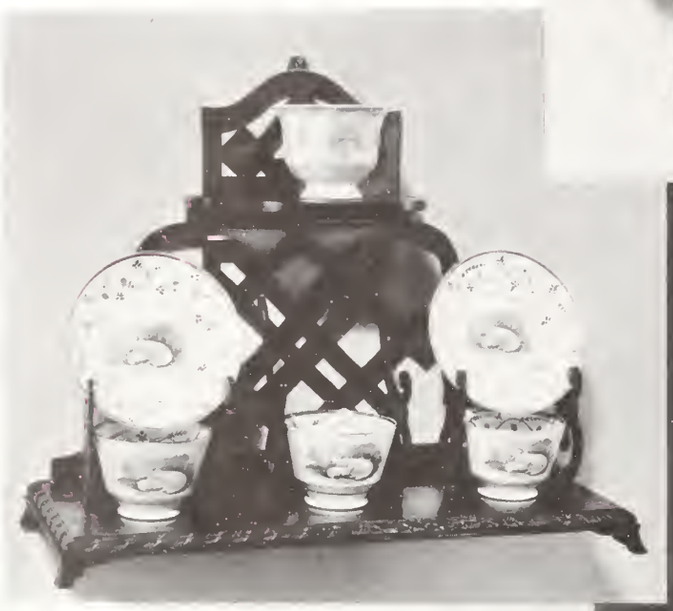
GEORGE H. VAN ANDA

LIKE the olive in a cocktail, a wall bracket adds zest and interest to decoration. At the immediate right is a striking modern type made of blue mirrored glass from Elsie de Wolfe. This holds a decorative arrangement of artificial fruits and leaves

RARE old china is delightfully displayed on such a bracket as the delicate Chippendale design illustrated below, made of mahogany. A bracket of this type may be either placed on a table or hung on the wall. The china is old Staffordshire luster. Ysel











OF CARVED and gilded wood, the Adam bracket above is charmingly embellished with chains and tassels. From the Greenwich House Workshops. On it is white Nymphenburg china from Khouri

CURVES, carving, gilded wood and the genius of Chippendale combine in the graceful bracket at the left, holding porcelain bibelots. The back is of mirrored glass. From the Rector Studios

NO EARLY American room can be complete without the gilded eagle bracket illustrated at the extreme left. The green porcelain jar has chinoiserie decorations in plum color. Both are from Charles Hall

MARTINEZ ANDERSON

A galaxy of graceful brackets attuned to rooms of many moods

Eleven versatile aids when decorating ideas run short

SPARKLING crystal flowers in decorative white cloisonné find the perfect setting on a modern bracket of gold, blue and mirrored glass. From Jacques Bodart. The crystal tree is from Yamanaka

FOR THE popular Victorian scheme comes the amusing blackamoor bracket at the right. Rector Studios. (Far right) Modern green porcelain goat on green and gold scroll bracket. Charles Hall

BELOW is shown a dramatic group combining a classic black and gold bracket from the Empire Exchange with a modern German porcelain urn in white and gold which comes from Charles Hall



MARTINUS ANDERSEN

THE DIAMOND [illegible] at the door of [illegible] ivy [illegible] white metal. Macy's Corner Shop. In the [illegible] wood are [illegible] feather lilies in a [illegible] and gold vase. Danish Aboss. A mahogany bracket from Hathaway holds miniature porcelains. From Macy's Corner Shop

House & Garden's fall planting guide

Concise suggestions for flowers, shrubs and trees together with their characteristics and culture

A LIST of all the bulbs, hardy herbaceous perennials, biennials, shrubs and trees that can be planted in the fall would occupy many pages of this magazine. A process of elimination has seemed a more simple method, and for this reason the commonly used plants for which fall planting is definitely advisable have been arranged in one section of the following list, and those which are definitely unsuitable for planting at this season have been put in another. Any plant not included may be planted in either fall or spring.

In the case of woody evergreens, both coniferous and broadleaved, planting in either very early fall or early spring is satisfactory provided the plants (if fall-set) are kept thoroughly watered until the ground freezes, or throughout the season in the case of spring planting.

FOR FALL PLANTING ONLY

ANEMONE (*Anemone pennsylvanica*) and all spring- and early summer-flowering varieties. In addition to *A. pennsylvanica* there are several easily obtainable varieties of this delicate woods-plant, effective in the border but particularly delightful when naturalized in the shade of the shrubbery border and young trees.

BLEEDINGHEART (*Dicentra spectabilis*). A plant of interesting habit; flowers pink and purplish; 3′; in light, rich soil; shade; propagate by division.

COLUMBINE (*Aquilegia,* in variety). One of the most valuable plants in the border on account of its exquisite and durable foliage and its long-spurred blossoms. The various types range from the dainty blue and white *A. coerulea* to the 3′ to 4′ yellow flowered *A. chrysantha*. In moist, well drained sandy loam; partial shade; propagate by division.

GLOBE FLOWER (*Trollius,* in variety) of which *T. caucasicus,* "Orange Globe", is perhaps the best; 1′ to 2′ in moist, heavy loam; partial shade; propagate by division.

HEPATICA (*Hepatica triloba*). One of the earliest blooming plants in the border; flowers white and blue; 4″; foliage practically evergreen; in rich loam; shade; propagate by division.

IRIS (*Iris,* in variety). There are many types of this popular perennial, ranging from the small *I. pumila* to the towering *I. laevigata*, or Japanese Iris. Some of the best of the various species are Walhalla, Johann de Witt, Queen of May, Mme. Chereau, Oniga-shima, Snow Queen, Perfection, and Victorine. Plant in rich, well drained loam; sun; propagate by division preferably immediately after blooming.

LEOPARD'S BANE (*Doronicum plantagineum*). Large Daisy-like flowers: ½′ to 3′; yellow; in rich loam; sun; propagate by division.

MADONNA LILY (*Lilium candidum*); in prepared beds, excavated 18″ and filled to within 6″ of the top with manure, then 7″ of sand, then light rich soil; sun; protect; propagate by bulb scales.

PEONY (*Paeonia,* in variety). From among the various types the following are especially good: The Bride, George Alexander, Jupiter, Apple Blossom, Cathedral, Crystal Queen, Dragon's Head, Geraldine, Gypsy, Lemon Queen, the Moor. Grows most successfully in loamy, well enriched and deeply prepared beds; sun or part shade; plant crowns 2″-3″ deep; cover lightly with well rotted manure through winter; propagate by division.

PHLOX (*Phlox,* in variety). From among the various types the following are especially good: Aurora Borealis, Bridesmaid, Elizabeth Campbell, Gismonda, Independence, O. Wittich, Robert Werner and R. P. Struthers. Plant in rich, rather moist soil, although it is not particular; sun; propagate by division.

PRIMROSE (*Primula,* in variety). Plant in rich soil; shade; propagate by division as soon as possible after flowering.

WAKE ROBIN (*Trillium grandiflorum*). Early flowering; large white blossom; 12″ to 18″; in rich soil; partial shade; propagate by division.

SPRING FLOWERING BULBS

GLORY-OF-THE-SNOW (*Chionodoxa,* in variety). One of the first spring bulbs to appear. Flowers white, blue and rose.

CROCUS (*Crocus,* in variety). A small, early blooming bulb, among the best of which are: Non Plus Ultra, violet tipped with white; Baron von Brunow, bright blue; Mont Blanc, white; Queen of Sheba, gold; Margot, rosy heliotrope, and Vulcan, pale blue.

SNOWDROP (*Galanthus,* in variety).

SQUILL (*Scilla,* in variety). One of the best of the small flowering spring bulbs for naturalizing in the woods and under the shrubbery borders. Among the *campanulata* types there are the *carrulea,* blue; the *rosea*, pink; and *alba*, white and exquisitely pure.

DAFFODIL, Jonquil, Narcissus (*Narcissus,* in variety). A good list is: Croesus, C. J. Blackhouse, Conspicuous, Emperor, Empress, Frank Miles, Loudspeaker, Ornatus, Sea Gull and Sir Watkin.

TULIP (*Tulipa,* in variety). The three principal types are: Single Early, of which Aurora, Pink Beauty, and Leopold II are particularly good; Cottage, of which Clare of the Garden, Flava and Acushla are excellent; and Darwin, of which Clara Butt is a beautiful pink, La Candeur, a pale rose maturing to a pure white, and William the Silent, rich plum color.

NOT TO BE FALL PLANTED

JAPANESE ANEMONE (*Anemone japonica*). One of the showiest of the fall blooming perennials, of which the best varieties are: Alice, Brilliant, Queen Charlotte and Whirlwind. The late blooming habit makes it extremely inadvisable for fall planting.

CHRYSANTHEMUM (*Chrysanthemum,* in variety). Some of the best varieties in the various types are: Irene, Klondike, Windlass, Globe d'Or, Nesco, Gladys, Mignon, Pink Daisy and Peter Pan. Like the Japanese Anemone, its late blooming proclivities make it essentially a spring planting perennial.

DECIDUOUS SHRUBS

BLADDER SENNA (*Colutea arborescens*). BUTTERFLY BUSH (*Buddleia,* in variety). Very showy and worth while. SNOWBALL (*Viburnum plicatum*). A reliable old standby. SPICE BUSH (*Benzoin odoriferum*). Spring blossoms and autumn berries. STEPHANANDRA (*Stephanandra flexuosa*). White. (*Continued on page 76*)

DRAWING ROOM OPPOSITE

THE CHARMING Victorian drawing room in Mrs. Juliana Force's New York apartment is a garden of delicate tints—sky-blue satin curtains, pearl fringed; lemon walls with old wall paper border; pink ceiling; furniture in yellow and pink, and papier mâché chairs inlaid with mother of pearl. Before a gold-framed mirror a blackamoor holds Bristol glass lights. Bruce Buttfield, decorator



SAMUEL H. GOTTSCHO

Reviving the American-Victorian tradition

An experiment in the rococo



By Helen Appleton Read

THROUGH the great glass doors presided over by a handsome stylized American eagle, through picture galleries which tell the story of American art from its earliest beginnings to the present moment of contemporary expression, down passages and up stairways whose walls are stencilled with formalized motifs of stars, eagles and stripes—the way leads to the apartment of Mrs. Juliana Force, Director of The Whitney Museum of American Art. In its isolated seclusion above the museum, it suggests those glamorous apartments reached through hidden doors and secret passageways which served the teller of fairy tales as an infallible device for creating a legend about a romantic personality.

Not for that matter that legend-making devices are necessary for enhancing the interest that attaches to Mrs. Force and her surroundings. Associated with Mrs. Harry Payne Whitney for many years in her championing of American art, first as director of the Whitney Studio Club and now as director of the museum, she occupies an outstanding position in the art world. Her apartment is an index of her vocation and avocation. To the connoisseurship which her position in the art world implies is added a rare flair for decorative arrangements. The eagle which sounded the American note at the entrance to the museum determined the decorations of the Force apartment. American pictures, decorative motifs gathered from America's cultural past, special pieces of furniture or decorative details by American artists are the ingredients with which Mrs. Force has achieved her unique results.

In evincing this personal flair for decoration there is no trace of that schism between the fine and the decorative arts which so frequently occurs when decoration is given special consideration. Mrs. Force's apartment is convincing proof of her decorative credo, namely, that a genuine interest in and knowledge of art immeasurably enrich one's appreciation; furthermore, that works of art are the nucleus for distinguished decorative arrangements. Without giving her rooms any suggestion of picture gallery staidness, the pictures which hang in bedrooms, drawing room, hallways, and study not only exist for themselves as works of art but provide interesting units in a decorative scheme.

To this vital interest in American art and a life-long association with artists must be attributed much of Mrs. Force's pioneering recognition of authentic period quality. Artists sense the quality that makes a period live again for contemporary taste long before it is accepted as a period fashion. Artists were the first to discover the charm of the American-Victorian style while, according to current standards of taste, it still epitomized the era of ugliness. Artists are now finding that the brass beds and curly maple furniture of the '80's and '90's, so long banished to the limbo of tasteless decorative periods, have an ornate artificiality that fits into the growing interest in rococo motifs. They have recreated them into a period which is commencing to be recognized as American Rococo. Artists, it must be remembered, were the first to reawaken interest in so called "Americana", at a time when European traditions held sway. They went into the attics and junk shops and brought out the horsehair sofas, the alabaster lamps and vases, the Rogers groups, the bead work foot-stools and bell ropes, and the Early American portraits by anonymous limners. It was all a part of the growing belief in the validity and vitality of an American cultural tradition, the so-called American renaissance which had its consummation in The Whitney Museum and in the decorations of this unusual apartment.

Although Mrs. Force holds no brief for any particular period, nevertheless each of the rooms in the apartment can be said to derive from some definite decorative style, as for example a Victorian drawing room, an American Rococo bedroom, an American Empire study and an American modern dining room. The gayety, surprise and taste depend, however, to a considerable extent on the interpretation of these periods and the liberties she has taken in combining them. She borrows from the past whatever suits her purpose and mixes it with wise and witty eclecticism. There is no strict taboo against the introduction of works of art by Europeans; it merely happens that (*Continued on page* 62)



GILDED, carved wood eagles hung on white and gold silk cords hold milk glass balls that light the study of Mrs. Force's apartment. The furniture is a potpourri of Biedermeier, Victorian and Modern pieces. Walls are pale pink; carpet and curtains, dark brown. Illustrated above and on opposite page





ABOVE: Drawing room. Modern paintings and gold-gesso screen by Louis Bouché contrasting with Victorian furniture. LEFT: Hooked is piece de résistance in the bedroom. Mother of pearl paper on walls; doors, mother of pearl and black lacquer



China and Chippendale pervade a Georgian house



STRIKING the keynote of the entrance hall at the right is the Chippendale staircase in Chinese red, the graceful fret design taken from an old Virginia house. Walls are white with fine architectural detail. The Chippendale motif is further expressed in lighting fixtures of painted wood. This hall and the rooms below and opposite are in Mrs. James Jefferson Goodrum's house, Atlanta, Ga.



SUGGESTING an old bird cage with its rattan motifs and soft Chinese coloring, the painted ceiling is a delightful accompaniment to pale blue walls in this octagonal breakfast room. Further accenting the serene background are painted niches with humorously grotesque figures of Chinese men and children picked out in bright hues on a golden ground. The curtains in this gay room are of apricot taffeta, which warm color is echoed in the needlepoint rug

BRILLIANT murals by Allyn Cox of Chinese figures in bright color with pearly white faces, together with distinguished architectural detail, dominate the Chippendale dining room, a view of which appears opposite. Walls are pale straw color with cornice in red, yellow and pearly white. Furniture is Chippendale and the hangings are white damask with lacquered draw curtains. Porter and Porter were the decorators and Heide, Adler and Shutze, the architects

Kitchens of to-day cook and heat with electricity



By Elizabeth Hallam Bohn

MODERN electrical kitchen equipment is the result of the combined efforts of the electrical engineer, the household economist and the style authority, and is equipped for a long life of efficient and aesthetic service. Electric cookers are foremost among these dependable, silent servants, with efficient insulation, automatic and dependable activity to make the cost of operation almost negligible.

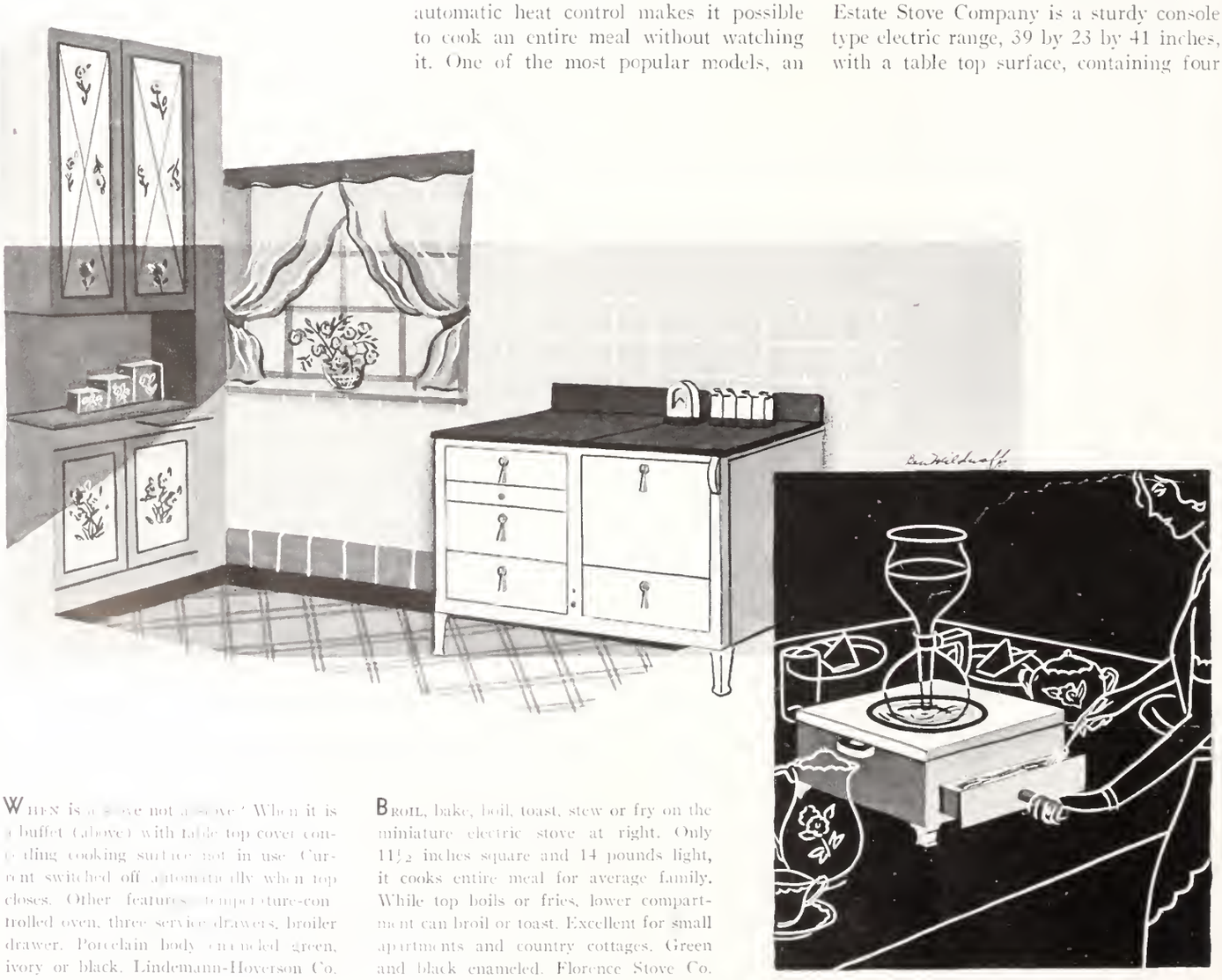
The preparation of three meals a day can consume hours of time and devastating amounts of strength and energy. The modern electric range, however, with its temperature controls, scientifically regulated, makes it possible to put an entire dinner into the oven and, without further thought, to leave it for an entire afternoon and return to find the food perfectly cooked, hot and ready to serve. Besides this virtue, electrical cooking likewise affords the purest form of heat, absolute cleanliness and constant and uniform temperature; at the same time, insuring the coolest kitchen atmosphere for the comfort of the cook.

Customs and tastes differ widely in the selection of electrical kitchen appliances, and it is an excellent plan for the purchaser to study her own cooking needs before making a choice. The size of the kitchen and its plan must be taken into consideration, and the location of the electric range is of vital importance, for adequate light must be afforded during the day. As a special 220-volt outlet is required for standard electric ranges we would recommend that before making a purchase you have the voltage in your home checked by your local utility company.

The ranges of the Westinghouse Electric and Manufacturing Company have been designed for every size and type of kitchen. Throughout the line, one finds the oven so insulated that it keeps all cooking odors and the heat inside where it belongs. The automatic heat control makes it possible to cook an entire meal without watching it. One of the most popular models, an attractive addition to any kitchen, is in the console style with a spacious eighteen-inch oven and three cooking units—adequate for a family of six. A scientifically constructed broiler pan provides smokeless convenience for broiling, baking or toasting. This range is also equipped with a useful condiment set and towel rack.

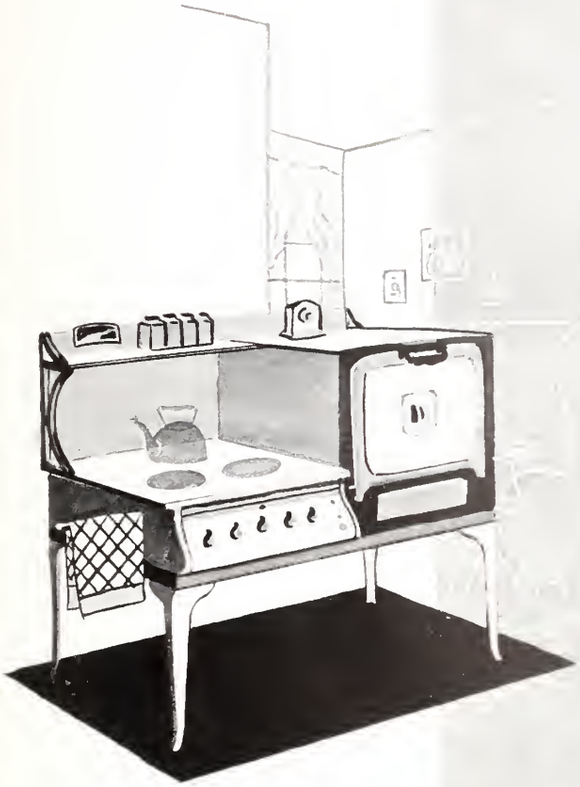
The Edison General Electric Appliance Company features a four-burner electric range with high speed calrod units that is roomy, fast, and economical in operation. With its constant oven heat, automatic oven temperature control and the automatic timer, oven meals may be prepared piping hot by merely setting controls. Through the use of this timer clock, which requires no winding, the oven can be turned on and off, automatically, at the right time.

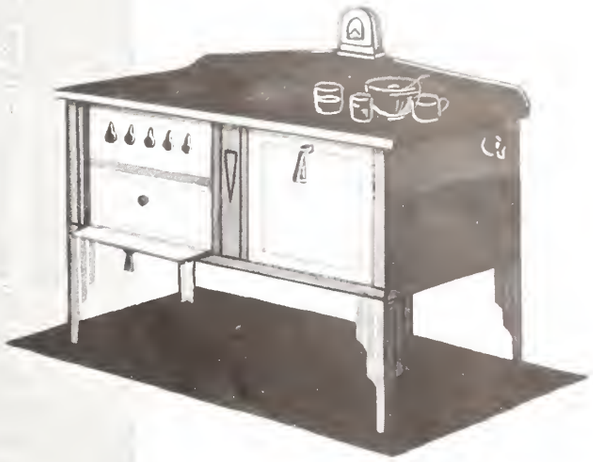
Among the models manufactured by the Estate Stove Company is a sturdy console type electric range, 39 by 23 by 41 inches, with a table top surface, containing four



WHEN is a stove not a stove? When it is a buffet (above) with table top cover concealing cooking surface not in use. Current switched off automatically when top closes. Other features: temperature-controlled oven, three service drawers, broiler drawer. Porcelain body enameled green, ivory or black. Lindemann-Hoverson Co.

BROIL, bake, boil, toast, stew or fry on the miniature electric stove at right. Only 11½ inches square and 14 pounds light, it cooks entire meal for average family. While top boils or fries, lower compartment can broil or toast. Excellent for small apartments and country cottages. Green and black enameled. Florence Stove Co.







RIGHT. The stove for the perfect roast. A dual-control system automatically sets temperature and changes it from high to low at proper time to bring out full flavor. Once meat is in oven, no further attention is required. Current turns off when cooking is done. From Westinghouse



FASTENED to wall by brackets, stove above takes no floor space. Four cooking units on top, as well as built-in waffle iron and toaster. Convenience outlet for percolator has time clock connection that switches current on just before breakfast, percolator filled with coffee placed in percolator ready before. Armstrong Electric & Mfg. Co.

high speed cooking units. The oven, with automatic control, is equipped with a "stay-cool" door handle. A broiler has been built into the top of the oven and contains a double-searing, broiling pan. This range also contains three utensil drawers and the legs are adjustable to provide any cooking height from 36 to 38 inches.

The A. J. Lindemann and Hoverson Company makes an electric, four-burner buffet range, of porcelain enamel with top surface in Italian marble finish, equipped with three service drawers, a round-cornered, electrically-welded oven and a warming compartment with a 330-watt unit controlled by a special switch. The master switch provided for the four surface cooking units cuts these off automatically when the cover or top of the range is closed. It has been so made that a time control can be added at any time.

Particularly suitable for cooking in a small space is the automatic electric range designed by the Walker and Pratt Manufacturing Company, which can be set on a table or shelf or any built-in fixture. The floor space required is only 21 by 23 inches. This stove has three cooking units and the oven is equipped for broiling and baking. In addition, this company makes a range of the cabinet type with automatic temperature control. The thermostat is sealed in such a manner that oven moisture cannot affect its operating parts. A utility light which illuminates the oven interior is an added feature.

Landers, Frary and Clark ranges are especially built for larger homes. One of the most widely used models, 43 by 28 by 45 inches, offers ample table space since the oven is placed at the side of the panel with the electrical controls. This oven, with its extra depth of 19 inches, is automatically controlled and (*Continued on page* 65)

Fringes, tassels, swags and swirls

By Margaret McElroy



TWO SCHOOLS of curtains—widely different, equally challenging! Aggressively simple if your scheme is modern, bereft of trimming, chary of valance, depending for interest on luxurious materials emphasizing texture. The other side of the picture: elaboration rampant, with curtains that hark back to the extravagant era of the Empire, and further along through the 19th Century to Victorian loops and flounces, to rococo curves, and strong, rich colors—to a carnival of trimmings.

Fringes, tassels, bandings, pleatings; drops, ropes, loops; valances swirled and swagged and draped; gleaming lengths of material aswish on the floor—such are the glamorous curtains that go hand in hand with the elegance of the newest clothes.

Because elaborate curtains featuring trimmings of one kind or another are vastly in the majority this fall, House & Garden illustrates four types in which trimming plays a leading part, while opposite is a gay collection of new fringes and tassels. At the top of the page are hangings of white Permatex, cool and crisp and smart over white Venetian blinds. These curtains are trimmed on the bottom with gold netted cord fringe edged with gilded wooden tassels, the same trimming being used to form the effective valance. This distinguished window is in a room with white walls and black pilasters, much mirrored detail and black and gold Empire furniture. Elsie Cobb Wilson, decorator.

At the right of this is a new window treatment by the Empire Exchange emphasizing trimming. White is again the theme, but in this case it has been combined with brilliant emerald green. White taffeta hangings swirling on the floor, and the softly draped valance, are edged with long emerald green silk fringe.

Quite a different type of trimming appears on the window at the far left, by Taylor & Low. Ropes in Empire green are looped in two tiers over white moire curtains to form a valance that gives color, grace and finish to the scheme. Green tassel fringe edges the curtains.

Most elaborate of all these decorative treatments, is the curtain arrangement at the left, where the valance, of contrasting color, is trimmed with tassel fringe. The hangings are yellow-white taffeta, with valance in delicate blue-green edged with matching tassels. Thedlow, decorator.



BRUEHL BOURGES PHOTO CONDE NAST STUDIOS

Carnival in curtain trimmings

SINCE curtains [illegible] take this gay way of showing new fringes, with a large tassel for good measure. Left column top: scallops of fine wool, mercerized tassels on net work; ruffled ruffle, Standard Trimming Co. Tassels of lustrous rayon, L. L. Mansure; wooden balls, Standard; wool fringe for rugs, Frances Miller; large tassel, Edward Maag. Right: cross fringe for Victorian schemes, Maag; cream wool fringe, Consolidated. Silk balls in two colors, silk spool fringe, silk cluster fringe, Maag

Some dramatic new ideas in decoration are crystallized in these model rooms

FRESH ideas in decoration, and new color effects, give interest to these rooms. Swiss painted furniture—little known here—steel gray walls, red carpet and vividly striped crash curtains make a gay bedroom. A Swiss piece from Vandevere Howard is shown below, right

THE bedroom at right combines Biedermeier and modern furniture in blond woods, uses a deep pile coat material in eggshell for spread, ivory felt on floor, and a suave scheme of gray, yellow and whites. Three-tiered curtains are white, café au lait and chartreuse taffeta







ARCHITECTURAL defects disappear in a dining room where curtains are hung slightly slanting to cover ugly beams which project into the corners. This treatment gives a graceful curve, creating the effect of a shallow bay. Window hangings are of dress material—a deep-pile, velvety fabric in gray-white, with long taffeta under-curtains in the same soft shade. The oval rug is ivory felt edged and finished with green wool fringe and the walls are painted in a new shade of laurel green





THE drawing room bubbles with ideas. If you want a room all softness and grace, with an appearance of luxury at little cost, hang your walls in folds of supple raw silk in champagne color. This fabric continues over the windows, forming curtains and further emphasizing the drapery idea. A white felt rug edged with olive green fringe—olive green being used with many whites in this room—white furniture, much crystal, and white artificial geraniums further accent the blond scheme

THESE model rooms in the new Majestic Apartments, New York, were decorated by Style Consultants, Inc., of which Mrs. Tuckerman Draper is president. Most exciting of the various schemes is a morning room with cobalt blue walls enlivened with white anaglypta carved relief in V shapes that gives design and a feeling of lightness. Coloring is blue, wine red and white; slip covers of white terry cloth with cotton fringe are smart, as is the flooring of walnut squares in blocks


1
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Modern decorative fabrics slice into the rough

TEXTURE and roughness of weave mark the new modern fabrics for decoration. Rough surfaces, frequently a rich, deep pile, and the uneveness of hand weaving, give new interest to curtain and upholstery materials.

Opposite page. 1. Horsehair and cotton plaid for upholstery; also made in a smart blue combination. Metropa Fabrics. 2. Dress materials have entered decoration and this effective mohair coat fabric is suggested for chair coverings. Shelton Looms. 3. Linen chenille casement cloth with stripes running horizontally. Metropa Fabrics.

All materials are pressed into service to create interesting texture. 4. Tri-tone cotton basket weave, resembling hand work. Schumacher. 5. Rayon curtain fabric with horizontal colored stripes. Metropa Fabrics. 6. This decorative cotton and chenille upholstery comes in a wide color range. Howard & Schaffer

IN THE new hand-woven materials used in decoration special emphasis is placed on texture, the majority showing slightly rough surfaces. 7. Hand-woven mercerized cotton in two shades of blue for curtains or bed-coverings. This also comes in other delightful color combinations. From Frances T. Miller. 8. A new rose beige coat material with deep soft pile in diagonal ribbed effect is an ideal chair covering fabric for the modern room that is developed in blond coloring. It comes from the Shelton Looms

E[illegible] if your [illegible] and [illegible] also slightly rough of surface. 9. [illegible] silk of irregular honeycomb weave [illegible] the crimson that promises to be [illegible] ment this year. Thorp. 10. A [illegible] suggest a dress fabric for chairs. [illegible] soft pile coat material effectively ribbed [illegible] Shelton Looms. 11. Wool upholstery plaid that will wear and wear. Metropa Fabrics. 12. Linen and jute with an interestingly textured surface available in many colors. From Howard & Schaffer





WILLIAM SMEDLEY

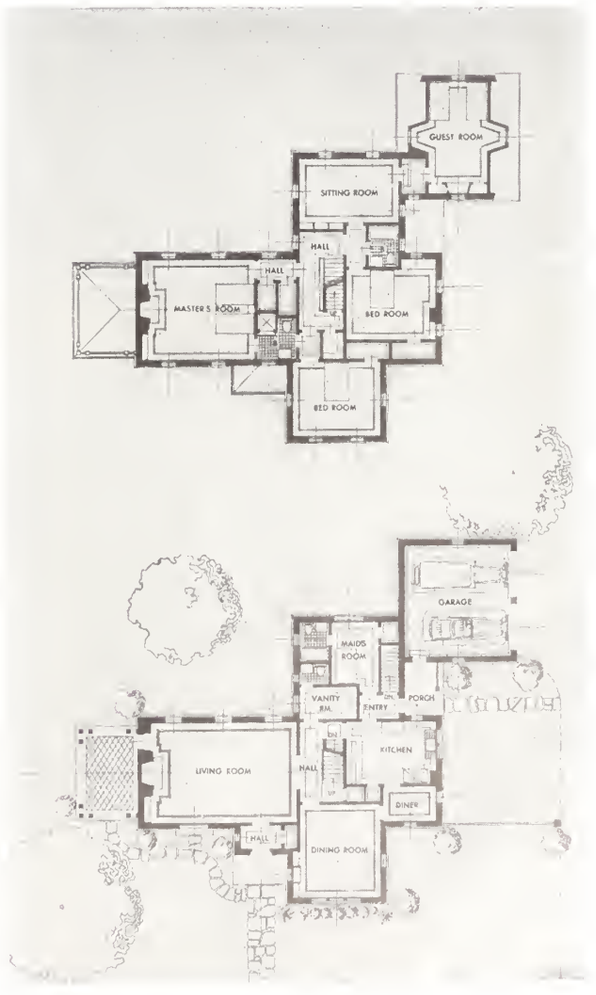


Inside and out the house that a postman brought









Its whitewashed brick walls sparkling in contrast to the greenery of background, the Short Hills, N. J., residence of Earl Williams is a happy prospect. Design, construction and interior decoration were all carried out through Sears, Roebuck & Co.

At the top of the opposite page is the dining room, with a series of three large windows in its front wall and one window in each of the adjacent sides. A fine scenic paper is on the walls and the furniture used here is principally English 18th Century

The T-shaped plan provides three exposures for the important rooms, allows an interesting placing of the entrance and a sheltered terrace at the rear. All the service rooms are on the first floor, space over the garage being utilized for a guest room

The guest room over the garage, at the bottom of the opposite page, gains interest from its odd shape. A Colonial yellow paper with brown stars is a fitting background for the furnishings. The room for the son of the family is at the left, opposite

Brook development adds beauty to a Philadelphia home

By Richard Rothe



THE FOUNDATION BEGINS

Chestnut Hill, one of the oldest suburbs of Philadelphia, throughout the principal part of its residential section enjoys a delightful atmosphere of local stability. Originating out of a country settlement founded during the middle of the last century, we here find quite a number of homesteads on far larger ground areas than the modern suburban plan at present provides for. Taking Ingleside, the twenty-two-acre country place of Mr. J. B. Van Sciver, on the Bethlehem Pike, as a typical representation, there is no apparent sign of a desire for outward show noticeable save that perhaps an interested observer notices that the broad shade of a number of beautiful old specimen trees, carefully selected and ingeniously placed, lends dignity to the aspect of the home.

Discretion in emphasizing a certain unobtrusive privacy is a perceptible feature in the outward appearance of many of the old estates in Chestnut Hill. As to Ingleside, nothing is left undone in upholding local tradition. But the most precious beauty asset of the home of Mr. Van Sciver is his brook. Not in the common everyday appearance in which Nature had left it to him, but in the shape his own genius succeeded in giving to it.

Brooks and natural streams of running water throughout the hilly, undulating sections of our Middle Atlantic States are by no means as rare as we usually think. A score of years ago, when taking possession of Ingleside, the beauty of a small narrow valley running along the rear part of his grounds at a distance of approximately 1500 feet appealed immediately to Mr. Van Sciver. Old tall trunked trees covered part of the steep rocky slopes and further down gave way to sunny glades. Along the bottom of this valley zigzagged the brook, here hiding in deep gullies and again, at sharp turns, dashing up to the surface and causing ugly washouts.

On entering the grounds of Ingleside the stream traverses a grove of tall trees before coming out into a rather extensive slanting ground area fully exposed to the south and southwest sun. Here the new owner decided on building a large lake-like pond. This work, besides excavating, necessitated considerable grading and, owing to the presence of mischievous rodents, especially muskrats, deep wall building. At the lowest side of the ground the stone wall, in order to withstand the heavy water pressure, assumed the extraordinary thickness of 6 ft. at the bottom and 4 ft. at the top. With its skilfully curved outlines and in a finished state, its turfed edges covering every vestige of the mason work, the pond of Ingleside, as reflecting mirror for its attractive sylvan environments, exerts a singular charm. At the outlet it gave the creator just what he had been aiming for—that is, a ground drop from eight to nine feet—for his first attempt in waterfall building.

In brook-line treatment, just as well as in rock garden building, a real artist will look for beauty in the contour of his constructions. Each stone playing an essential part is placed to give a definite feeling as to rhythm and proper balance in bulk and form. This effect is not attainable without using a liberal number of large and decidedly showy rocks in addition to the average building stones of smaller sizes.

When carefully studying the illustration of the first achievement in waterfall building at Ingleside it is evident that its charming beauty is effected by perfect disposition of rocks and plants and the ingenious introduction of the water feature. Obviously the creator would have little or no use here for a fixed plan. Mr. Van Sciver when starting his work always has a clear conception of the character and the general outlines of his compositions, but in the final shaping, including the minor details, he acts more or less intuitively. Notwithstanding the rather limited volume of water at his disposal he refrained from the conventionalism of simply letting his stream "fall down from basin to basin into a pool at the bottom." In our everyday proceedings we frequently see evenly level stone surface used for the spread of the currents and consequently the falls drop over straight-lined edges, resulting in perfectly smooth sheet formations such as the formal cascade calls for. Here again we notice Ingleside takes exception. Looking once more at the photographs it is interesting to know that the water of the upper fall is made to cross the roughly flat top of a large boulder-shaped fieldstone inserted for this purpose into the thick retaining wall when it was built. Dropping with a spread of more than two feet over the slightly protruding roughly broken stone edge to a pool four feet below, we recognize at once the ruffled formation of this fall as typical in Nature's creations.

Turning sharp to the right the brook, after passing through a miniature almost semi-circular gorge, reappears in the immediate foreground, nearly in rectangular position to the upper fall. Running over a much larger rock, the spread now is fully three feet. This time the fall is made to



A NEWLY BUILT SECTION

drop on a big boulder and from here to gush down in divided streams into the pool-like widening at the bottom. In effect it is a miniature image of what in reality we meet with and admire in primitive waterfall formations amid the wooded dells of our wild mountain districts.

One of the most important requisites in building is to have our constructions absolutely flood-proof. This is not attainable without the aid of cement. But here the necessary concrete work has been hidden underground and when showing on the surface, its objectionable sight is eliminated by a covering of small pebbles applied and pressed in while the cement was in a soft state.

The impressive security in the appearance of Ingleside's finished brook-building further down is the result of the insistence on having a rock bottom for the watercourse. As a preparatory step in the practical pursuance thereof, this means temporary side-tracking of the original current. After this is done the bed of the permanent course is excavated and graded according to the desired final water levels above, especially those of the various pools. Then a layer of rough stones is firmly rammed into the soil. Upon this stone bottom a layer of coarsely mixed cement is spread and pounded in and cross-walls for the introduction of waterfalls are now being built. The picture at the top of page 50 conveys some idea of the practical pursuits in this purely technical stage of operations.

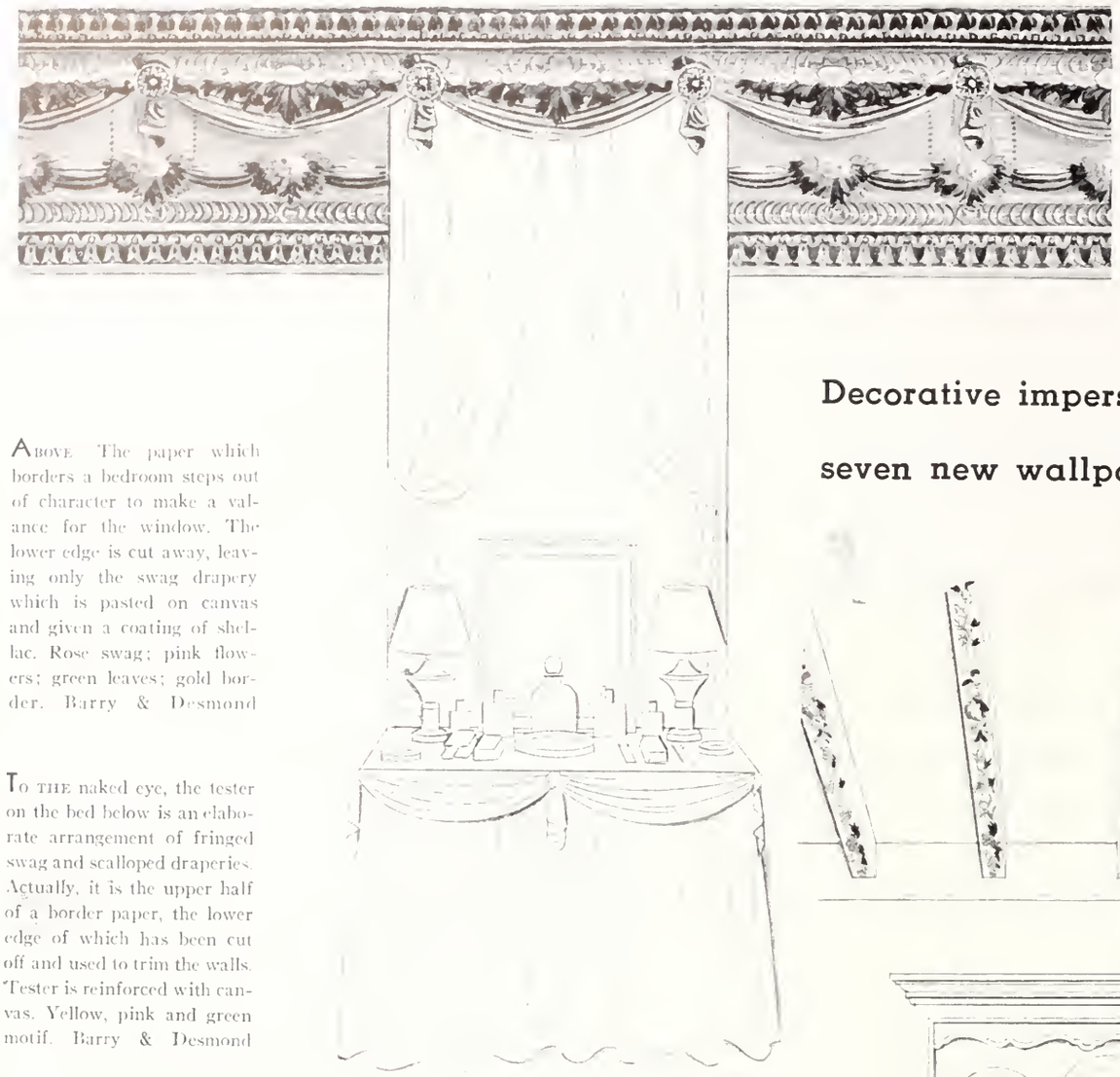
The final surfacing, including the shaping of pools and waterfalls, the eventual laying of flat, roughly lined, plate stones for the current to (*Continued on page 66*)



IN THE SECOND YEAR



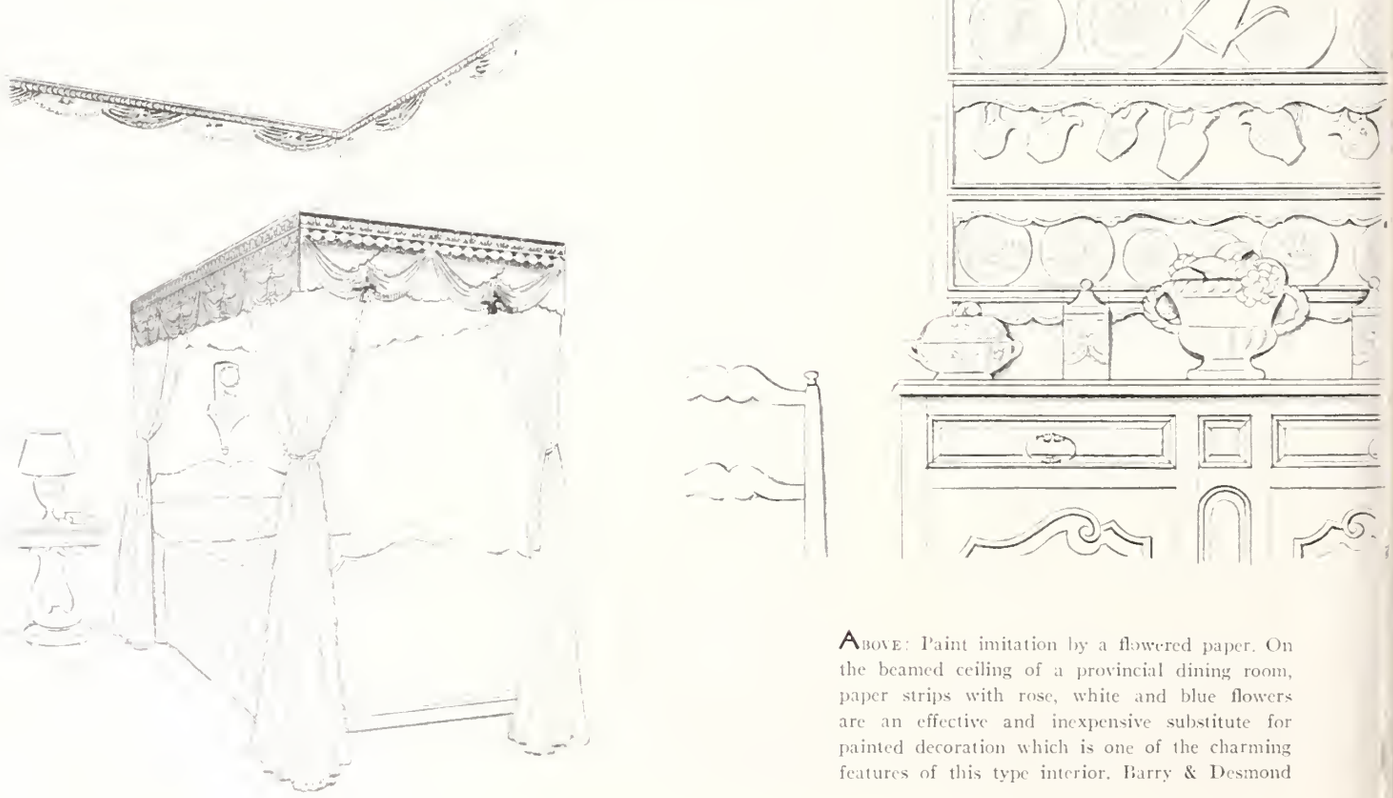
THE FIRST TWO FALLS



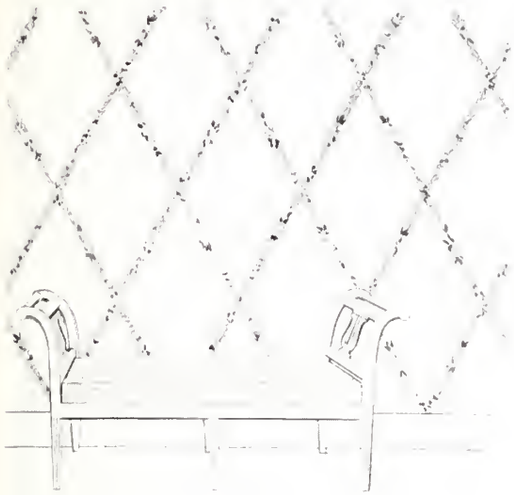
Decorative impersonations by seven new wallpaper borders

ABOVE: The paper which borders a bedroom steps out of character to make a valance for the window. The lower edge is cut away, leaving only the swag drapery which is pasted on canvas and given a coating of shellac. Rose swag; pink flowers; green leaves; gold border. Barry & Desmond

TO THE naked eye, the tester on the bed below is an elaborate arrangement of fringed swag and scalloped draperies. Actually, it is the upper half of a border paper, the lower edge of which has been cut off and used to trim the walls. Tester is reinforced with canvas. Yellow, pink and green motif. Barry & Desmond

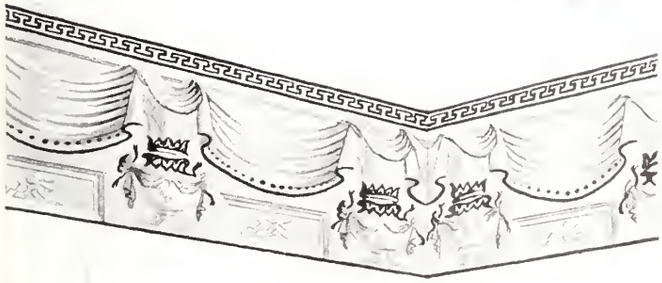


ABOVE: Paint imitation by a flowered paper. On the beamed ceiling of a provincial dining room, paper strips with rose, white and blue flowers are an effective and inexpensive substitute for painted decoration which is one of the charming features of this type interior. Barry & Desmond





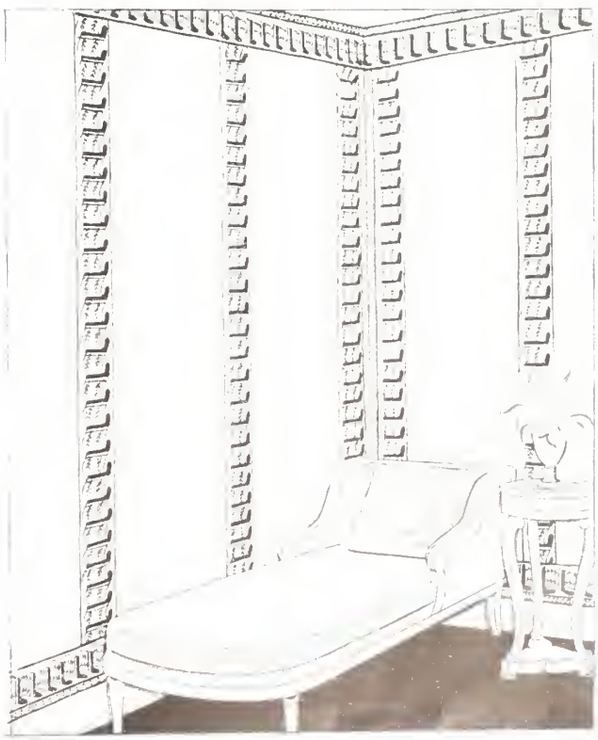




EVEN the amateur horticulturist can make flowers grow on his walls by pasting garlands cut from a narrow paper border, in lattice arrangement on a painted or papered background. Barry & Desmond

NICELY nautical is the room above, in a seaside house with dado inspired by a ship's railing. The "rope" of which it is made is paper. Blue and white, green and white, or green and pink. Barry & Desmond





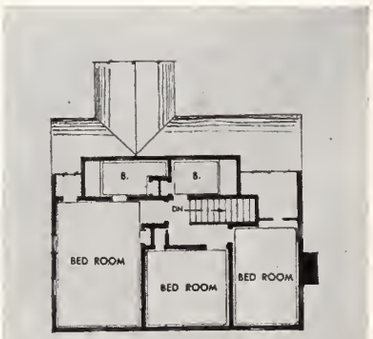
LEFT: In a [illegible] hall, a paper with urn and drapery design enacts, at slight expense, the rôle of painted frieze. Motif in pinkish mauve, white, black and gray. Mirrored walls. Nancy McClelland

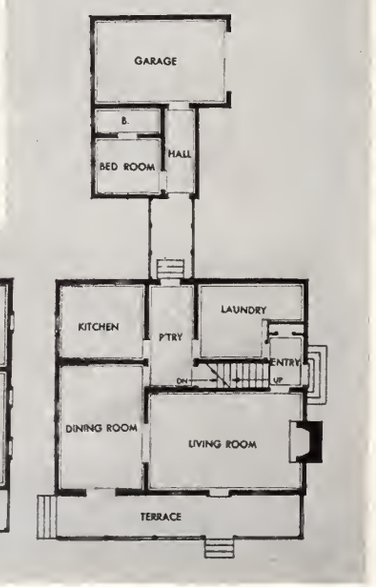
STRIPS of paper with [illegible] ribbon motif in rusty brown and black on green divide the walls of the Biedermeier dining room above into panels and make cornice and [illegible] at base. Barry & Desmond








B.
B.
DN
BED ROOM
BED ROOM
BED ROOM


GARAGE
B.
BED ROOM
HALL
KITCHEN
BED ROOM
BED ROOM
LIVING ROOM
PORCH
KITCHEN
P'TRY
LAUNDRY
ENTRY
DN
UP
DINING ROOM
LIVING ROOM
TERRACE



BERT CLARK THAYER

Before and after—remodeling a Connecticut house

As is shown by the photograph at the bottom of the opposite page and the first floor plan next to it, this Westport, Conn. house, built about 1900, left much to be desired when it was lately taken over by its present owner, Mr. Gustave Ross

The architects, Howard & Frenaye, removed the old chimney to make way for a new stair. A fireplace was built at one end of the living room. The house was considerably enlarged, and a garage and servant's room were developed in a rear wing

At the top of this page is a view from the living room looking to the dining room. The fireplace end of the living room is shown at the right Cupboard doors cut in the wall paneling over the bookshelves are in reality inside shutters for small windows





STEUBEN GLASS

THE 3

New glass resigns color in favor of modern cutting



LALIQUE GLASS

IN CONTRAST to the ornate designs of most Lalique glass, many of the latest products of this famous French artist are surprisingly simple. Above, left: Border of cloudy glass in pine cone design, and, next, raised crystal drops like limpid strings of beads. All of the customary size glasses, finger bowls and plates can be obtained in both patterns. Crystal plates in several sizes draw their decoration from shells and stalks of wheat. Lalique glass imported by Khouri

CURVES and the leaning toward elaboration that are creeping into decoration are apparent in the new glass shown at the right, particularly the candelabra. These graceful forms are of clear, heavy glass, the largest of the two-light designs, by George Sakier, combining the rich ornamentation of the present mode with a feeling of motion. The glasses, obtainable in all the usual sizes, are of crystal with straight optic effect and cut crystal ball stems. From the Fostoria Glass Co.

POLKA dots, a French drum, stars and moons, dashes and dots—these are some of the engaging motifs used by Walter D. Teague in the modern crystal shown opposite. Drinking glasses in all sizes and a large footed bowl come in the gay drum design at top of page. The glass in the upper left-hand corner can be used for beverages, or as a vase; in the foreground are three striking vases of limpid crystal. From Corning Glass Works' Steuben Division



FOSTORIA GLASS

WAGING WAR AGAINST THE BILLBOARDS

THE billboard era is on the skids. Motorists are discovering that there is no constitutional amendment requiring them to be faced with offensive walls that obliterate roadside views, substituting blatant advice on how to climb hills in high gear and how to keep kissable. So the battle is on, with the women of the country taking much of the offensive.

In the country as well as in the towns, clubwomen are getting after the billboards with ardor such as their mothers mustered against the demon rum in pre-Volstead days. Tired of driving through wooden canyons plastered with garish posters, tired of having the nation's scenic assets obscured by what its perpetrators dignify as "outdoor advertising," the women are sharpening their axes.

This campaign for safety and sightliness is already bringing results. Not only are anti-billboard statutes being added to the law books, but in many parts of the country the billboards are actually coming down. In two New Jersey counties, 3,906 signs came down in a month, even before the present state billboard law became effective. Under the new Maryland law, 15,250 signs came down in the first two days of enforcement. In Pennsylvania, the highway forester forced the removal of 32,225 signs in two weeks. New York state has gone to the length of obscuring offensive billboards along parkways and drives by erecting trellis screens, a proceeding the courts have recently upheld. More states are lining up against the billboards every year.



NEW YORK PROTECTS A PARKWAY BROWN BROS.



TYPICAL HIGHWAY SCENE

If these attacks are kept up, it will not be long until anyone desiring relief from ticker tape or electioneers or radio crooners can drive through the country with the assurance that he will not be distracted by lithographs of safer sixes and of girls who smoke and tell. Country roads will bring country views, whether they be of hills and streams or fertile farm lands.

There will be fewer accidents, too, when the billboards are gone. Back-seat driving is enough to contend with; the confusion that billboards make for the driver is too much. The billboards command attention—otherwise they would not be erected. But when the motorist is reading the advertising signs, he can't be watching the road ahead.

One of the factors that is helping to obviate the billboard nuisance is the changing attitude of farmers. Within the last few years the granges have taken up the war on roadside ugliness, and thousands of other farmers have begun to resent the despoiling of the appearance of their land and of their roads to town.

In the past, farmers have been more or less friendly toward the billposters and their products. Sometimes the side of a barn would be painted free if it could be used to advertise pills. Again, circus tickets might be obtained by lending space to gaudy posters of ladies in pink tights. Or there might be an annual rental fee for a series of big billboards.

Today, more than ever before, the appearance of a farm is taken into consideration in estimating its money value; and there is more loss than gain in having the most obvious part of a farm spoiled by ugly advertising signs or smeared with posters that soon become weatherbeaten tatters.

Moreover, the farmer uses the new hard roads more than does almost anyone else. And he doesn't like to have his view obscured, or his sensibilities insulted, every time he visits a neighbor or drives into town. So the farm groups are joining the architects, the realtors, the women's clubs, and the Nature lovers in seeking to restore and preserve roadside sightliness.

Although the billboard has been the poison ivy of the roadsides for scarcely a century, it has ancient roots. In the Egypt of the Pharaohs, papyrus proclamations describing runaway slaves were posted in public places. In Rome, the sign of the bush marked the wine shop, a painted cow or goat showed where the dairyman might be found, and the bakery was indicated by the phallus as a symbol of life or by the crude picture of a mule turning a mill.

By Wayne Gard

On walls facing well-frequented streets, outline pictures of gladiatorial combats served as the theatrical posters of the day.

The Renaissance tavern-keeper distinguished his shop by a colored sign depicting an eagle, a bull, a lion, some other animal, or the head or arms of the king. Later, these figures gave way to comic, symbolic, or other paintings, often executed by the best artists. The merchants followed after the tavern men; the first Rothschild took his name from his father's signboard, the red shield.

In Colonial America, tobacco shops contributed the stoic Indian that remained familiar until the World War, and a New York tavern displayed a picture of a sirloin steak with Shakespeare's words: "If it were done when 'tis done, then 'twere well it were done quickly." New England signs, however, were more sober.

It was just about a century ago that outdoor advertising became the bane of the highways. The epidemic was bad enough here; in England it was made worse by a tax on newspapers. In the mid-century, guerilla billposters would descend upon a section of London at night, quickly smearing their gaudy sheets upon business houses, lampposts, and even homes. Charles Dickens mentioned one wall "so thickly incrusted with fragments of bills that no ship's keel after a long voyage could be so foul."

Eventually, of course, the billposters were forced to respect private property, and by making their advertisements more pictorial they abated some of the feeling against them. These reforms, however, failed to compensate for their desecration of country roadsides.

The lottery handbills that vulgarized English trees and fences were less prevalent in this country. But in the early 'forties P. T. Barnum began to plaster his portrait and those of his freaks in advantageous places. He was followed within two decades by an army of patent-medicine men who spared no rock, tree, cliff, fence, or barn. Their abuses, particularly the painting of a big rock at Niagara Falls, brought about restrictive legislation in the late 'sixties.

With the application of lithography to billboards in 1880 and the later advent of the automobile and the hard road, the highway sign became a more irksome pest than ever. Voluntary restriction to head off legislative measures began with the formation of a billposters association about forty years ago. Today the Outdoor Advertising Association, (*Continued on page* 64)



The Gardener's Calendar for October

This Calendar of the gardener's labors is planned as a reminder for taking up all his tasks in their proper seasons. It is fitted to the climate of the Middle States, but may be made available for the whole country if, for every one hundred miles north or south, allowance is made for a difference of from five to seven days later or earlier in the time of carrying out the operations. The dates are for an average season

SUNDAY MONDAY TUESDAY WEDNESDAY THURSDAY FRIDAY SATURDAY

Having chosen an open aspect and conceived your plan (of a rock garden), you must invariably excavate the soil to a foot or fifteen inches below ground level. You must then fill up this excavation with rough coarse curs, clinkers, and coke-blocks for drainage. This is the alpha and omega of success; it was never understood in the past, when we compiled our heaps of any impervious old rubbish, and then were surprised because our choice Alpines, in prepared "pockets" pecked in the mass, proved miserable and sullen. From that day dates the bad reputation of many a beautiful plant, which has now become happy and free and easy, since we have discovered that the vital secret of success in rock-gardening is to build the whole fabric soundly, on proper principles, with good soil and perfect drainage, from the very base.—*Farrer's "The English Rock Garden."*

1. Cuttings made from newly ripened wood from many kinds of deciduous shrubs, taken now, can be rooted in a coldframe containing damp loam covered with sand. The frame should be covered with the sash to check excessive evaporation, and located in a shady spot.

2. Late perennial that are still in blossom can be protected from ordinary night frost with a canopy of cheesecloth placed on a frame. Even sheets of newspaper spread over the tops of the plants will help save them. Remove the cover during the day, replacing it after sunset.

3. The best way to store Apples and other tree fruits for winter use is to wrap each one in tissue paper and pack in a box in a dry, cool cellar. Throw away all bruised fruits, and those which show even slight indications of rot or insect damage which might spread to sound ones.

4. Turchlilies, which used to be called Redhot Pokers, are not as tender as many people think. In the New York region they generally winter over safely outdoors without protection. Farther north the plants must be lifted and stored in sand in the cellar, of course.

5. Fresh vegetables of the low-growing types can be had all winter if you have heated frames. The first batches of seed should be sown at this time. While considering heated frames, be sure to look up the electric systems which are now available. They will work wonders.

6. Narcissi, Tulips and Hyacinths for forcing in pots should be planted now. Use moderately rich loam in the pots and bury them in the soil outdoors so that they can form roots. Mulch the surface before freezing weather, so that the pots can be lifted at intervals during the winter.

7. When self-sown seedlings are found in the perennial border it is a simple matter to transplant them to deep flats and carry them through the winter in a cold frame. In many instances, of course, their blossom colors will vary somewhat from those of their parents.

8. Stone chips used as top-dressing will not only minimize erosion in the rock garden, but also help to prevent soil heaving and its resultant damage to roots. Work them up close around the crowns of the plants. Get them in place now and let them remain there permanently.

9. In the general garden clean up, don't overlook the common weeds. It is especially important to dig out completely the roots of the tall, coarse-growing kinds that are perennial. Unless this is done they will come up fresh next year, for they are highly persistent.

10. There is no point in leaving the Dahlia roots in the ground more than a few days after frost has killed off the top growth. In digging them go deeply and carefully, so as to break no tubers. Two people, each with a spading fork, can work together with advantage.

11. Lawn mowing is to be kept up as long as new growth continues to be apparent. This policy not only keeps the turf looking well, but also improves its condition for next year. Long matted grass that has lain on the lawn all winter means trouble in the spring when mowing begins.

12. Fallen leaves pile up deeply in sheltered corners and low pockets of ground. Unless they are cleaned out of such places they often smother plants that are growing there. It is well to remove them late in the fall, leaving the ground covered not more than an inch or so deep.

13. Until some manufacturer grows wise enough to put them on the market, wire planting baskets to protect the Tulip bulbs from the inroads of moles and mice will have to be made laboriously at home. They are worth the effort, though, especially for plantings of moderate size.

14. A broad-tined fork is the best implement to use in taking up the Gladiolus bulbs. After digging, the bulbs should be cured in the sun for several days before cutting off their leaves and storing the corms in a cool, dark and airy part of the cellar. When the leaf tips brown it is time to dig.

15. It is always well to work some bone meal into the soil where naturalized plantings of narcissi and other hardy bulbs are to be made. Impoverished soil means poor blossoms and gradual depreciation of the bulbs themselves. They must be properly fed, like other perennials.

16. A plant or two of Parsley, taken up from the garden and reset in a pot of good soil, will do well all winter if kept watered and in a sunny window of the kitchen. This is one herb whose appearance, odor and flavor are all welcome through the cold weather.

17. Changes in hardy border arrangement ought to be planned now and most of them carried out this fall. Thus, there will be no delay when next spring comes along. Particularly is this true of changes which involve the breaking of new ground and the renovation of old.

18 When dividing or resetting plants in the hardy border it is usually advisable to dig in some good fertilizing material where the changes are made. Bone meal is good for this. Peatmoss, too, is beneficial, but still better is the mixture known as Driconure of manure and peat.

19. Dwarf fruit trees which are now available in excellent quality and variety in this country are highly desirable features for the home grounds, large or small. They can be planted successfully now. The espalier types can be grown against walls, trellises or fences.

20. Transplanting of deciduous trees and shrubs can begin as soon as their leaves fall and be continued until just before the ground freezes. Tramp the soil firmly around them and, if the stock is more than five feet high, either stake or guy it to insure steadiness.

21. Fallen leaves that have been piled outdoors to rot away and form compost ought to be covered with wire netting or dead branches to prevent their being scattered. To hasten decomposition, and improve the results, a little soil and lime should be mixed with the leaves.

22. A final mulching with Pine needles or rotting Oak leaves should be given to the Rhododendrons and other broad leaved evergreens. It will maintain soil acidity, conserve the soil moisture, and generally serve to protect the roots and create natural conditions favorable to growth.

23. Tender tubbed ornamentals, such as Hydrangeas and Bays, must be brought indoors before freezing weather. A cool, fairly light cellar is the best place to winter them. If you are unfamiliar with the exact details of winter storage care, better look them up at once.

24. Garden sanitation as well as considerations of appearance call for cutting down and burning the dead stalks of the perennials. Take them off close to the ground, using a sickle, shears or a big, sharp knife according to the character of the plant. Do not add them to the compost heap.

25. Where Rhododendrons are growing in places exposed to strong winds and winter sunlight it is a good idea to give them some protection with evergreen boughs thrust in the ground. If the evergreens are not available, a fair substitute is Scrub Oak with its persistent leaves still on.

26. Grapevine cuttings can be taken when the leaves fall. Let them be of the past season's growth, with two joints each. Bury them outdoors, butts up, for callousing. An often better plan is to cover them with sand in the cellar, watering lightly at long intervals until spring.

27. Evergreens which have been planted within the past few months will benefit by a winter mulch of dead leaves or old manure. It helps them become fully established and, especially in the case of the manure, adds valuable plant food to the soil for next year's growth.

28. Coldframes in which young perennial plants are being carried through the winter should be kept closed now except on warm days. When growth ceases, cover the sash with mats to exclude the sun and stabilize the temperature. Give them air during mild winter weather.

29. Plants in exposed wall gardens are not infrequently winter killed unless they are given a light protective mulch. A few leaves tucked in around them will generally serve the purpose. A still better mulch material, when available, is coarse salt-water meadow hay.

30. The falling of the leaves marks the beginning of the season for spraying Lilacs, Apples and other shrubs and trees which have been attacked by any of the scale insects. As to the details of spray and their application, consult directions given in any good tree and shrub manual.

31. All water must be drained out of irrigating pipe systems and other outdoor conductors before really cold weather subjects them to the danger of freezing and bursting. After draining, all faucets should be left open or, better still, be taken entirely apart.

☽ First Quarter, 6th day, 3 h. 5 m., evening, E.

○ Full Moon, 14th day, 8 h. 18 m., morning, W.

☾ Last Quarter, 22nd day, 0 h. 14 m., evening, W.

● New Moon, 29th day, 9 h. 56 m., morning, E.

First Week: Dry, hot and sunny.

Second Week: Rain and much cooler.

Third Week: Sharp frosts, gorgeous weather.

Fourth Week: Warmer, with rain and fog.

Old Doc Lemmon rather likes damp days

I dunno why it is thet some folks git plumb sot ag'in ev'rythin' in the way o' weather 'cept blazin' clear. They be, though, an ye can't no more change 'em than ye can make it rain when it don't want to.

"Meself, I'm one o' them fellers thet can be as chipper as a red squ'rl when there ain't no sign o' the sun nowheres. Lots o' times, seems if, the purtiest weather is when it's misty wet. O' course, there's mists—an' there's mists. Some of 'em, 'specially in winter when it hed ought to be freezin' cold, make ye feel like the last run o' shad. But the ones we git around this time o' year are mighty, mighty diff'rent.

"Ye know the kind I mean—early mornin' fog layin' in the valleys, driftin' thick an' thin close to the still water o' the lake. Damp gray days on the hills, bringin' out the reds an' yellers an' dull greens o' the leaves. Evenin's after rain, when the mist shuts in an' the scent of autumn fills it full. Make ye feel poorly? No sir-ree!"

Comme il faut!

Quality is the first law — and exquisite flavor is her handmaiden. Where this code prevails over the dining-table, Campbell's Soups are accepted as representative of the highest culinary standards.

They not only conform with every requirement of the strictest table, but they are also recognized as genuinely original creations of the French soup-chef's art.

Preface your next formal luncheon or dinner party with the dainty allure of Pea Soup — each taste of it gay as springtime — each spoonful of it the proof of a perfect hostess.

You will find this Pea Soup, by Campbell's celebrated chefs, equally attractive and useful for the family table and the children's meals. Its exceptional and wholesome nutriment is richer still when served as Cream of Pea, according to the easy directions on the label.



EAT SOUP AND KEEP WELL

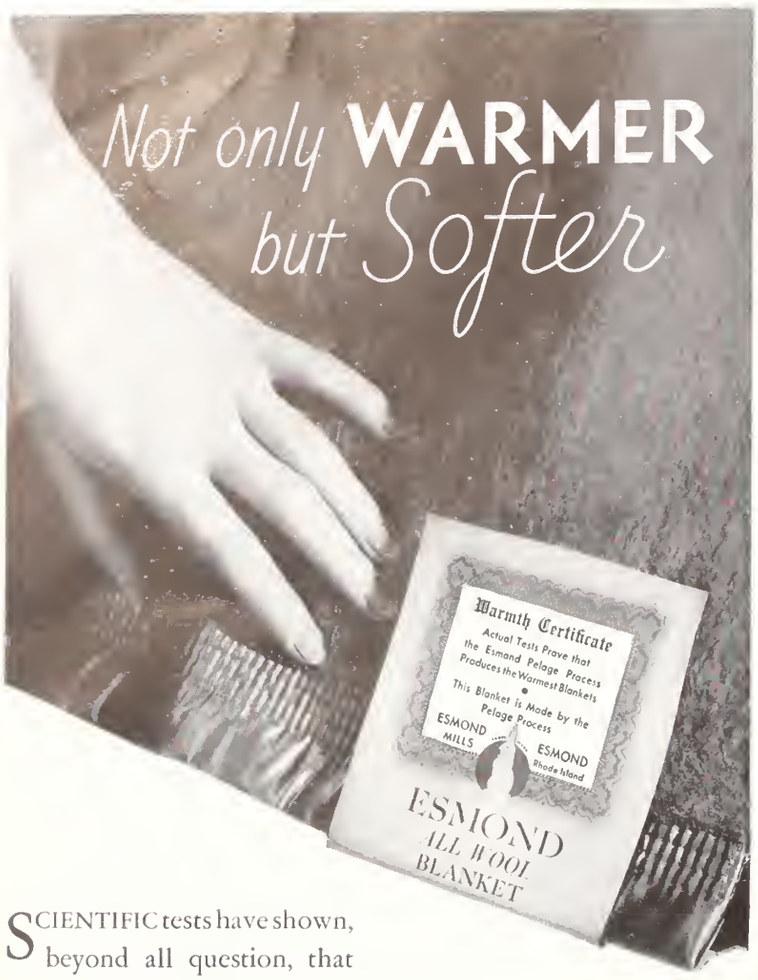


21 kinds to choose from . . .

Asparagus	Mulligatawny
Bean	Mutton
Beef	Ox Tail
Bouillon	Pea
Celery	Pepper Pot
Chicken	Printanier
Chicken-Gumbo	Tomato
Clam Chowder	Tomato-Okra
Consommé	Vegetable
Julienne	Vegetable-Beef
Mock Turtle	Vermicelli-Tomato

LOOK FOR THE RED-AND-WHITE LABEL

MEAL-PLANNING IS EASIER WITH DAILY CHOICES FROM CAMPBELL'S 21 SOUPS



SCIENTIFIC tests have shown, beyond all question, that Esmond All Wool Blankets made by the exclusive Esmond Pelage* Process are *the warmest blankets.* To guide you to greatest blanket warmth, the Esmond Warmth Certificate (reproduced above) is attached to every genuine Esmond All Wool Blanket. Look for it when you buy blankets.

But that is not all! Besides producing the greatest warmth, Esmond's unique Pelage Process—duplicating Nature's way of keeping furry animals warm—brings a new softness . . . intimate, clinging, altogether delightful . . . a downy, furry nap that fairly radiates luxury . . . a new richness to the becoming colors of these Esmond All Wool Blankets.

You will rest better under Esmond All Wool Blankets. Their night-long warmth, with a complete absence of needless weight, permits that relaxation you must have for truly restful, refreshing sleep.

See the new Esmond All Wool Blankets at all good stores. You will be delighted with their unmistakable loveliness—and their surprisingly reasonable prices.

*Pronounced Pay-large

ESMOND

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ESMOND BLANKETS & STEVENS SPREADS *are products of*

CLARENCE WHITMAN *and* SONS, Inc.

21 East 26th Street, New York

Esmond Baby Blankets are "standard equipment" for new babies everywhere

An experiment in the rococo

(CONTINUED FROM PAGE 36)

American art is Mrs. Force's specialty and is therefore emphasized. But a Brancusi abstraction and a Greek marble live in harmonious juxtaposition to Victorian vases and canvases by such American moderns as Alexander Brook and Henry Schnakenberg.

Bruce Buttfield and Robert Locher have aided and advised Mrs. Force in the carrying out and interpreting of her ideas. Mr. Buttfield has assembled the furniture and both he and Mr. Locher have designed some of the modern pieces. Mrs. Force, however, had commenced collecting Americana before it was known as such, with the result that she had as nuclei for her period rooms many of the finest examples of American primitives and Victorian ornaments to be found.

The rooms must be discussed separately if justice is to be done their special quality. There is the Victorian drawing room for example, done by Bruce Buttfield, the very epitome of stylized Victorian and as delectable and surprising a pot-pourri of color as a Matisse canvas or the flower beds of an old-fashioned garden. The Matisse simile suggested itself because for all that the drawing room derives from Victorian motifs, it is as sparklingly sophisticated and contemporary as a canvas by the celebrated French modern.

DRAWING ROOM

The delicate blonde colors of an Aubusson carpet are repeated in the walls, hangings and furniture. If one visualizes a lemon yellow wall with a floral frieze, sumptuous curtains of sky blue satin trimmed with pearl fringe, sofa and upholstered chairs in pale shades of yellow and pink, decorative accessories such as a Blackamoor holding aloft crystal lights which illumine a great gilt framed mirror, mother-of-pearl inlaid chairs, a modern glass screen decorated by Louis Bouché, and canvases and sculpture by American contemporaries, then something of the creative selection that room displays can be imagined.

Leading off the Victorian drawing room is one of those little surprises in which the Force apartment abounds—a china room decorated by Robert Locher in which reddish lacquered shelves and walls are an effective setting for American china.

The bedroom is perhaps the most stylized and surprising of any in its utilization of motifs hitherto regarded as completely démodé. It is frankly a stunt, an opportunity for proving that objects and accessories, unlovely in themselves, can, by selective arrangement, form an attractive ensemble.

A curlicued brass and iron bed with painted flower panel inset establishes the note. Seen by itself it might easily have been set down as a late Victorian monstrosity. But with the addition of pale pink embroidered mull curtains and an exquisite quilted pink taffeta spread it becomes gay and sophisticated and entirely in key with the room. The decorative ingredients that compose the rest of the scheme are an opalescent wall paper, black satin curtains on which are appliquéd opalescent ornaments, a gold colored carpet, a mirror dressing table designed by Robert Locher, and Victorian chairs in pale pink and blue satin.

The doors are a decoration in themselves. The despised decalcomania has been revived to form the checkerboard patterns of the panels which are surmounted by those rococo floral motifs that used to adorn anything from sewing machines to pencil boxes. Another surprising detail is the lace paper appliqué used on the door jambs.

THE STUDY

The study, which also serves Mrs. Force as a private office is the least stylized of the rooms. Livableness and the architectural features (it was once a studio) are the bases for the arrangement. A huge day-bed, chairs, pictures everywhere, and convenient small tables have been chosen without insistence on period. To off-set the cool north light cast by the toplight, the walls have been painted a warm pink and the carpet is a rich purplish brown. The Venetian blinds and the interesting curtains made of long silk fringe are also brown. Because toplighted rooms emphasize the form and pattern of objects used in them, Mr. Buttfield, who arranged the room for Mrs. Force, has chosen pieces with both vigorous designs and definite forms as, for example, the ornate pattern of the Victorian chairs.

The most striking decorative detail of this room is the lighting fixtures, great milk-white glass globes on which perch carved gold American eagles, attached to the ceiling with white and gold cords. Despite their striking appearance these lights are in reality as sane, and, if you will, modern a treatment of electric light as any used to demonstrate functionalistic principles. Not fixtures simulating other mediums, such as lamps and candles, but a direct use of the elements of electric light, bulb, globe and cord. The eagle is, of course, an ornament but it is a case where ornament becomes functional because in this case the eagle is a symbol of the point of view which inspired these rooms.

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Consequently those who employ them to conquer halitosis (bad breath) are given a feeling of security that is utterly false. They *think* that their breath is beyond reproach, when as a matter of fact it is far from it.

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Repeated tests show that Listerine instantly conquers mouth odors that ordinary mouthwashes cannot hide in 12 hours.

Listerine's superiority as a mouth deodorant is based on its ability to instantly halt the fermentation of tiny bits of food in the mouth or on teeth surfaces—the cause of 90% of odors. Having thus struck at the source of odors, Listerine gets rid of the odors themselves. As you see, it possesses double action that is swift and certain.

Moreover, that action is *pleasant*. When you use Listerine there is a clean, agreeable taste in your mouth—no harsh, lingering after-taste that so often follows the use of crude antiseptics.

Keep Listerine handy at home and office. Carry it when you travel. Use it every morning and every night and between times before meeting others. By so doing you will know that your breath cannot offend. Lambert Pharmacal Co., St. Louis, Mo.

Send for our FREE BOOKLET OF ETIQUETTE—tells what to wear, say, and do at social affairs. Address, Dept. H.G.10, Lambert Pharmacal Co., St. Louis, Mo.

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THE ANTISEPTIC AND DEODORANT WITH THE PLEASANT TASTE

STRAHAN WALLPAPERS



NO. 7095—SOUTHERN ITALY . . . *Yes, this new design does carry you out of everyday life—it carries you to Southern Italy. A mellow and refreshing design for a large room that looks tired out*

The Magic of the Right Wallpaper

HAVE you a large, dark room? It need be dull and dismal no more. After 45 years of successful experience, the Thomas Strahan Co. has learned how to make big rooms look livable and dignified, and small rooms spacious and interesting. Say "Strahan" to the clerk in your favorite store and you will immediately see the right paper for every room.

THOMAS STRAHAN *Company*

ESTABLISHED 1886

Factory

CHELSEA, MASS.

New York Showroom:
417 FIFTH AVENUE

Chicago Showroom:
6 NO. MICHIGAN BLVD

Waging war against the billboards

(CONTINUED FROM PAGE 59)

which dates from 1925, has high-sounding standards which, if adhered to, would keep billboards out of residential areas, prevent their destroying scenic beauty, avoid their becoming traffic hazards, and restrict them to property owned or leased by the companies. But this breast-beating hasn't helped much; in practice, the need for legislation has grown rather than decreased. Although the organized billboard men try to shift all the blame upon the independent or "snipe" signs, most of the offense still comes from the big standard signs.

Today, in many parts of the country, the more panoramic the drive, the more replete with historical associations, the more it is ruined by blatant advertisements. Is there a fine mountain view? Then one must stand upon the top of his car to see it. Does the route pass the birthplace of some noted American? Then one cannot take a snapshot of the house without a foreground of billboards.

WASHINGTON

Take the approaches to a single American city. Washington is advertised as the nation's most handsome metropolis. This year it has been a Mecca for many thousands of Americans celebrating the bicentennial of the birth of the first president. Yet a recent survey revealed 2,783 signs on the approaches to Washington outside the District of Columbia. And this figure didn't include signs attached to trees or buildings.

On the Baltimore turnpike alone, the surveyors found 1,099 signs jammed into 27.7 miles of highway, an average of 39 to the mile. This meant that a motorist was forced to pass a sign every two seconds and that his view never was free from these distractions for as much as half a minute.

Roads in many other parts of the country are just as littered. Indeed, Theodore Roosevelt, who once warned his fellow citizens, "Do not let selfish men or greedy interests skin your country of its beauty, its riches, or its romance," would be chagrined today if he could ride along the highway that bears his name and could see how the view has been spoiled by commercial signs.

At present, every state except Wyoming has some kind of billboard law. Most of these laws, however, make little inroad against the nuisance. Only a few, like those of Connecticut and New Jersey, are adequate codes. Nineteen states fail even to ban billboards that obscure the view of curves, intersections, and grade crossings.

Legislative sallies against the billboard, aside from those in the interest of safety, involve either zoning or taxation or both. Although only four states now push billboards back a stipulated distance from public highways, there is a growing movement for such restriction and for the prohibition of all billboards in fixed zones.

Recent court decisions support such legislation. In Queen Elizabeth's reign, a chief justice ruled that "the law does not give an action for things of delight," but this attitude has since been reversed. In this country, a federal judge pointed out in 1900 that "the views in and about a city, if beautiful and unobstructed, constitute one of its chief attractions, and in that way add to the comfort and well being of its people." Seven years later, the British parliament authorized the local regulation of billboards.

The most useful legal victory for the opponents of billboards came in a 1930 decision of the Indiana Supreme Court. In upholding an Indianapolis ordinance which prohibited billboards within 500 feet of any park or boulevard, the court held it constitutional "to prevent a thing that offends the sense of sight in the same manner as a thing that offends the senses of hearing and smelling." In Massachusetts the regulation of billboards is now authorized by a constitutional amendment.

Billboard taxes have been adopted in fourteen states and are expected in others. These states either license billboard companies, charging on a basis of the number of signs, or impose a tax per sign or per square foot. License fees range from five dollars a year in Nevada to two hundred in Maryland, and taxes on signs vary from twenty-five cents in Nebraska to nine dollars in Connecticut. The United States Supreme Court not only has established the validity of such taxes but has gone further in stating—in a St. Louis case—that "if the city desired to discourage billboards by a high tax, we know of nothing to hinder."

Public opinion, in addition to pushing legislative restrictions, has been acting directly against the billboard plague. Stickers bearing the legend, "I favor products not advertised on the landscape," are seen more and more often. In Pennsylvania six thousand women have adopted this pledge. In the island of Hawaii the pressure of women consumers has lent success to a movement for the total banishing of billboards.

PACIFIC COAST

In the Pacific coast states also, where the abuses of outdoor advertising had become extreme, the weapon of public opinion has been found especially effective. Scenic reserves, entirely free of advertising signs, have been established, and not a few advertisers have removed their eyesores from other places. In 1924 the Standard Oil Company of California removed 1,200 disc signs, valued at more than $100,000, and abandoned outdoor advertising except in commercial districts. Such favorable response greeted this move that officials of the company have had no regrets, even from a strictly business point of view. Several big tire companies have since quit the billboards altogether.

In the last decade, billboards have invaded Europe to an extent that has alarmed Europeans and disgusted American tourists. In France the scene of François Millet's painting, "The Angelus," has been desecrated by a brazen advertisement of an *apéritif*. And in Spain, the mountain of Montserrat, among the peaks of which the

(*Continued on page 79*)



Bring that novel, smart modern tone to your bathroom, downstairs lavatory and dressing room by modernizing with the new Standard Tubular Lavatory. It costs so little now to install this attractive fixture, with Francis Chromard... glittering... non tarnishing... rustless. It is the last word in efficiency and cleanliness.

With the new "Standard" Tubular Lavatory you can enjoy the distinction of a fixture which will be the envy of your friends and the pride of your family. And at such a remarkably low price, too! Write today for complete details.

Standard Sanitary Mfg. Co.
PITTSBURGH, PA.

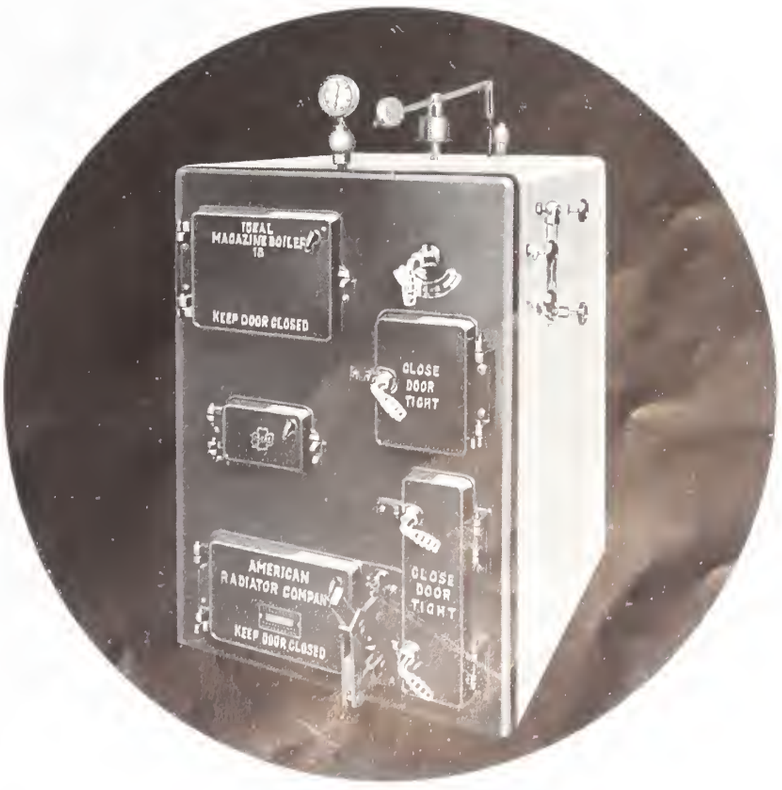
Priced at $55, plus installation

AMERICAN RADIATOR & STANDARD SANITARY CORPORATION

People change automobiles every three years for the new comforts of later models, yet expect heating—installed 20 years ago—to provide modern comfort. Modernize your heating with American Radiator equipment at the lowest prices in 16 years. With an Ideal Magazine Boiler you can enjoy effortless comfort.

Just fill the magazine of this boiler with coke or anthracite and the boiler automatically feeds and regulates itself as long as 24 hours in average winter weather. Enjoy the same modern comfort in your heating as you do in your automobile. Write today for catalogue.

AMERICAN RADIATOR COMPANY
40 WEST 40th ST., NEW YORK, N. Y.



Priced from $49 to [illegible] Installation



At home wherever smartness is the keynote

Chevrolets *belong!* Chevrolets are accepted at all the smartest gatherings as the right and proper means of personal transportation. Such unquestioned entree, you'll agree, is just about the finest compliment a low-priced car could receive. And the feature that wins it for the Chevrolet Six is the same that will endear this sprightly car to you—*it's inherent correctness.* It is correctly styled, with a modern streamline contour set off by the crisp sparkle of chromium—the gay shimmer of colorful Duco. It is correctly sized, with a wealth of leg room that lets you enjoy to the full the promise of the deep-cushioned seats. It is correctly appointed with all the smart conveniences it would occur to you to demand, and with upholstery tailored like a Bond Street dinner coat. And it is correctly powered, too, with the only motor combining unexcelled economy and built-in smoothness—a fast, responsive *dependable* six. In fact, you'll look in vain for a single thing to mar your pride and enjoyment. And the cost won't cause you any qualms either. For all the smartest models are available at prices among the lowest at which automobiles are sold.

• • •

Priced as low as $445, f. o. b. Flint, Michigan. Special equipment extra. Six wire wheels and fender wells on de luxe and sport models, $15 list additional. Low delivered prices and easy G. M. A. C. terms. Chevrolet Motor Company, Detroit, Michigan. Division of General Motors.

CHEVROLET

☆ ☆ THE GREAT AMERICAN VALUE ☆ ☆

Kitchens of to-day cook with electricity

(CONTINUED FROM PAGE 41)

s a great convenience for large house-olds. A feature is the warming drawer n roller bearings, switch controlled.

Among the electric ranges made by he Florence Stove Company is a fully nsulated console model, equipped with hermostat for automatic oven heat ontrol. A large, roomy cooking top, onvenient service drawer, choice of hree or four closed or open type burn-rs and three heats are outstanding haracteristics of this firm's line.

Especially useful for small apart-ients and summer cottages is their iniature electric stove, 11½ by 11½ y 7 inches, consisting of a top hot late and broiler compartment or oven ith an adjustable rack to take care f foods of different thicknesses.

Another miniature electric range s made by the Serelco Products Cor-oration, and requires but 20 square nches of space. The roasting oven is 1 by 12½ by 15 inches, and the sep-rate broiling oven, 6 by 12½ inches.

As well as larger models, the Roberts nd Mander Stove Company features n apartment house size range, 67 nches high, with three high speed sur-ace units, a specially equipped broiler nd insulated oven.

The newest contribution of the Malleable Iron Range Company to the odern electrified home is a practical ombination cooking device and work ible, adequate for the average family. s combined table top and cooking rface provides adequate space for the reparation of foods and saves end-ss steps. A double convenience outlet cated at the back of the working p end of the range permits the use f two appliances at one time.

To meet the demand of limited itchen space, the Armstrong Appli-nce Corporation has designed a small, ompact range, 37 by 25 by 23 inches. hat can be supported against the wall y brackets, requiring no actual floor pace. It contains four full-sized heat-ng units and an automatically con-olled oven. The heating unit of 720-att capacity has a removable alum-num top which may be used as a riddle. An aluminum waffle iron and aster are part of the equipment.

A special feature of a large-family nge made by the Buckwalter Stove ompany is a separate warming closet ith 460-watt heater. This stove pro-des for a family of twelve persons, mes with or without automatic oven ntrol, and, in addition to the regular oiling unit in the oven, contains a oiling compartment under it.

The special clover leaf design of rface units in the ranges of the utenber Electric Company provides gh heat for small utensils. A small nge featured by this company fills e requirements of six people with all e advantages of more expensive, rger models. This range fits into an ea of 22 square inches, contains three rface burners and temperature-con-olled oven with removable racks.

A special large-family range of the andard Electric Stove Co. has four rge burners with three cooking eeds, and an aluminum-lined oven ntaining two burners.

As civilization has advanced, hot ter has played an increasingly im-rtant rôle. To-day electric water heaters adequately care for this need, providing speedy service for bath, dishwashing, laundry, etc.

A complete, self-contained and auto matically controlled, 20 gallon capa-city electric water heater for household use is manufactured by the Westing-house Electric and Manufacturing Company. This heater provides se lection of three water temperatures—low for an average home, and medium or high to take care of an extra need for hot water.

For homes not having city water supply, the Edison General Electric Appliance Company has especially de-signed a portable, electric heater which is operated simply by filling the con-tainer, which holds fifteen gallons, and plugging it in any electric outlet. It is equipped with automatic temperature control, heating unit, removable top and ever-cool faucet.

In the water heaters designed by A. J. Lindemann and Hoverson Company, the heating element is directly im-mersed in the water supply. The heat-ers are automatically controlled by mercury switch contact, actuated by a thermostat. The control can be ad-justed to deliver water at 120 to 200 degrees Fahrenheit.

The line of electric water heaters made by the Walker and Pratt Mfg. Co. heat an abundant supply of water, quickly and economically. Efficiency is assured by immersed heating units. Especial care has been given to pro-vide accessibility for cleaning. These heaters are made in four tank sizes, from twenty to one hundred gallon capacity.

Electric, insulated water heaters, automatically controlled, have been de-signed by the Malleable Iron Range Company. They are of the two-unit type, one unit being located near the top of the tank controlled by one ther-mostat; the other unit near the bottom controlled by a separate thermostat. Each control and unit is on a separate circuit connected to a hand-operated switch. The lower unit supplies hot water at all times; the upper takes care of emergencies. The heaters vary in size from thirty to eighty gallons.

The Gas and Electric Heater Com-pany makes three automatic electric heaters with capacities of twenty, thirty-five and fifty gallons. The heat-ing element in each tank is made up of two sections—one supplying water for dish washing, et cetera, the other heating larger quantities.

A simple type of water heater is manufactured by the Standard Electric Company. Especially designed for a small family, it is controlled by a switch, and when the tank is full of water, the current automatically shuts off. When the water is used up, the current turns on and supplies enough hot water to again fill the tank. The capacity is eighteen gallons.

An automatic heater of high quality built to furnish a small amount of water speedily, is manufactured by the Safety Water Heater Co. This model has been especially developed for sum-mer cottages. It has a capacity of ten gallons, and the water can be heated to 165 degrees. The same company makes two larger tanks with capacities of fifteen and twenty-four gallons.

France



IT must be a special sun that shines on France . . . nowhere such jewelled gardens, such market carts like huge bouquets bringing their treasures to town, nowhere such vineyards turning to bottled rainbows for a million little tables out of doors along the country roads, the twisted streets of Montmartre, the broad sidewalks of the Cannebière ▾ Shut your eyes and think you're there . . . open them . . . and you're smiling! . . . rest in the waking dream of Roman France and let the drifting centuries bring you peace . . . drop in at your favorite Spa and find the springs of youth renewed at the bottom of the market . . . go to Pau and ride headlong into health and sanity . . . take a little cottage in Normandy, Picardy or Alsace-Lorraine and be picturesque on a few francs a day . . . slide down a diamond peak at Chamonix or in the Pyrenees, up level with the stars. ▾ Have Christmas in the snow at Font Romeu or try it à la mode at Biarritz, dressed up in Biscay foam . . . play on a golden Riviera that makes smart economy its newest game, or take your Mediterranean at its cheapest and quaintest on the little known Cote des Maures. ▾ Paris . . . back where you're always young, gay, chic and charming ▾ Any reputable travel agency will supply an itinerary of your own.

RAILWAYS OF FRANCE

1 East 57th Street, New York City



For many generations Wedgwood has been supplying the finest tableware to the crowned heads and aristocracy of Europe. ▾ ▾ ▾ Queensware, an exclusive product of the Wedgwood Potteries, has enjoyed an ever-growing popularity since it was perfected by Josiah Wedgwood in 1761. ▾ ▾ ▾ The two attractive Queensware patterns shown are to be found in the leading shops in open stock.

Upon request we shall be pleased to send you a copy of our illustrated booklet.

Josiah Wedgwood & Sons, Inc.
OF AMERICA

Mark on China

160 FIFTH AVENUE · NEW YORK
Northwest corner of 21st Street
WHOLESALE ONLY
Potteries: Etruria, Stoke-on-Trent, England

Mark on Jasper, Basalt, Queen's Ware, Etc.
WEDGWOOD



THE bare stone construction of that part of the brook lying immediately above the crossing bridge shown at the top of page 51. Here the banks are ready for the planting, which constitutes the final and distinct stage of the undertaking

Brook development adds beauty

(CONTINUED FROM PAGE 51)

flow over, the touching up of narrow sections with round stones of adequate size for creating splashing and foaming movements—in fact, any device for augmenting the mobility, audibility and cheerful sparkling aspect in naturalistic brook development remains the exclusive domain of the artist. Attaching the beauty of Ingleside's rockwork to a natural stream of water presupposes visual sensitiveness and fecundity of imagination. With only a limited volume of water, a very small fraction of an inch error in placing the fall-rocks is going to impair perfect functioning. Particularly the topwork requires the constant personal supervision of every detail, even the discreet use of a finer mixture of cement for ensuring stability.

Left to herself Nature plants a prodigal abundance of wildflowers and plants by the sides of the lakes and streams. Nevertheless, as they are of no comparison with the superior beauty of our cultivated moisture-loving garden inmates, we prefer selecting our plant material out of the great profusion listed now in commercial catalogs. The planting and arrangement of plantations along the Ingleside brook indicates the owner's desire for perfecting a harmonious combination of the beauty invested in natural rocks with the beauty of the choicest adaptable plant life. In design as well as in form and color there must be contrast and change and as for flowering there must be a continuous alternation from spring until late in fall. Aside from adjacent background plantations of Rhododendrons and Kalmias in semi-shady positions and of those Azaleas which adapt themselves to semi-moist situations in the open sun, the brook-line requires some low-growing coniferous evergreens for enlivening the winter aspect. Among moisture-loving perennials we find quite a number of outright tropical luxuriance in foliage; as for instance the Funkias, especially *Funkia fortunei* and *F. sieboldiana*, both with large massive leaves of a beautiful metallic blue luster. Having their rigidness relieved by the graceful fronds of some nearby Ferns, we enjoy most agreeable contrasts both in habits of growth and formation of foliage.

With ground conditions changing from outright boggy to almost normally dry, the possibilities for the arrangement of rich floral color displays are most propitious. Restricting myself to leading items, the season at Ingleside opens with the beginning of April when the blossoms of the early *Primula denticulata, P. acaulis, P. veris* and *P. rosea grandiflora* are unfolding. On boggy spaces we see plantations of the marsh Marigolds, *Caltha palustris,* bedecked with their rich golden yellow flowers, while on moderately moist sections the upright rosy pink panicles of *Saxifraga cordifolia* and the yellow and orange heads of the Globeflowers (*Trollius europaeus* and *T. japonicus*) draw our attention. Soon after the strong purplish-blue, yellow and white notes of *Iris pumila* groupings appear and the blossoms of the Swamp-Forget-me-not, *Myosotis palustris,* here and there begin to edge the water-lines.

But the real festive arrays down along the Ingleside brook we enjoy during the month of May, when most of the Iris and Hemerocallis are in bloom, and throughout June when the Astilbes, herbaceous Spiraeas and Japanese Iris are leading items in a gorgeous color gaiety. The late flowering Daylilies—*Hemerocallis kwanso fl. pl.* and *H. Thunbergi*—the deep lavender *Funkia lancecolata* and the August *Funkia subcordata grandiflora,* in addition to some sprinkling of the hardy midsummer Asters of the Ammelus type, are among the most reliable color producers. The foliage of *Senecio veitchianus* and *S. Wilsonianus,* both aristocrats along the water-lines in northern states, cannot stand the hot midsummer sun and needs shade south of New York. However, plantations of *Senecio clivorum,* on account of their

(*Continued on page 79*)



BY ROGERS, LUNT & BOWLEN • GREENFIELD, MASS.

American Directoire · Sterling

Of all the fine things you own Sterling Silver can give one of the greatest pleasures. Its beauty is constant . . . its value everlasting. Always a symbol to your friends and indeed to your children's children of your appreciation for things worth-while. And there is no lovelier pattern to cherish through all the years than AMERICAN DIRECTOIRE . . . this new design of exquisite, classic beauty and outstanding distinction.

Scientific Discovery



• ROCK WOOL is blown through a hose . . . into the attic, forming a thick blanket over the rooms below . . . and into the hollow walls. The whole job is done in a few hours — without alterations or disturbance.

Your entire house is protected safely and permanently from winter cold and summer heat!

HUNDREDS OF COMMENTS LIKE THESE ARE IN OUR FILES . . .

"Home Insulation happens to be a weakness of mine. About six years ago I purchased a so-called "speculative" house and found it was impossible to heat it comfortably.

"I tried oil burners, weather strips, vacuum valves on the radiators. I changed the heating pipes, tried wall board—all to no avail. No matter how hot the radiators got the rooms were so draughty it was always uncomfortable.

"After intensive study of all kinds of insulations I decided to try, as a last resort, Johns-Manville Home Insulation. As a result my house is easily heated and I save 20% in coal. In the summer the bedrooms on the second floor are much cooler than they were before."

Saylesville, R. I.

•

"My house is warmer and I find a saving of 25-30% in the gas bill."

East Providence, R. I.

"Our house is tile construction, English type, story and a half with a slate roof. Summer heat on the slate made the bedrooms almost unbearable and in cool weather these rooms were ten to fifteen degrees colder than the lower floor.

"Now our bedrooms are almost as cool as the lower floor in the summer—much cooler than the majority of homes—and the upper floor maintains the heat in cooler weather, so that we are absolutely satisfied with your insulation."

Hamden, Conn.

•

"Saved 30% first two years—greatest improvement in modern building."

Baltimore, Md.

•

"Third floor now about as cool as other portions of the house in summer. In winter the house is much warmer—results far exceeded our expectations."

Hartford, Conn.

"The average outdoor temperature Saturday was 96 degrees and my house at the highest was 81 degrees, so you can see what advantage we receive from the insulation in hot weather." *York, Pa.*

•

"It reduced my fuel bill from $340 to $268." *Providence, R. I.*

•

"Results have been splendid! I have heated my house by gas as cheaply as I did with coal and in summer it is as cool upstairs as down. I would never consider buying or building a new home unless insulated by Johns-Manville."

Beacon, N. Y.

•

"My average consumption of oil for seven years prior to installation was 3,257 gallons. The next two years after the insulation was put in it was 2,604 gallons."

Providence, R. I.

"On a hot day the temperature of th house is about 10 degrees cooler than ou of doors. My winter heating bill is 2(22% lower. I am an enthusiast for in sulation." *Middletown, N. Y*

•

"Since insulating my home is from 10 t 20 degrees cooler than outdoors i summer. The Gas Company estimate the cost of heating my house at $325. Th actual cost for the full heating seaso with insulation was $168."

Pawtucket, R. I

•

"Reduced the cost of heating my hom with gas from $200 per season to $140 Last year it cost only $120."

Pawtucket, R. I

•

"The apartment has been about 11 de grees cooler this summer than last."

Toledo, Oh

JM PRODUCTS

Johns-Manville

amazes 20,000 Home Owners

Revolutionary Johns-Manville development sets new standards of home comfort...winter fuel bills reduced 20 to 35%...rooms 8° to 15° cooler in summer

HAVE you rooms which are cold and draughty and hard to heat in winter... intolerably hot during summer ... are you interested in cutting your fuel bills this winter 20 to 35% ... and permanently freeing your home from weather discomforts?

More than 20,000 home owners are today enjoying a new standard of year 'round home comfort, never before possible ... because patient Johns-Manville scientists made three astounding discoveries.

Your walls are hollow!

Do you realize that the walls of your house are *hollow*? That only a thin barrier lies between upper bedrooms and attic? In winter, heat passes out through this sieve-like construction at an astonishing rate. Comfort is lost, fuel wasted. In summer, heat comes in ... upstairs rooms, particularly, are stifling.

Johns-Manville scientists discovered first that if they could properly and safely *fill* this air space, they could assure a degree of home comfort never before possible ...

An amazing "wool" blown from rock

No known insulation material would do ... a new product, rot-proof, fire-proof and permanent, was necessary. They perfected "Rock Wool"... an amazing silken wool ... blown from melted rock under terrific heat ... an insulation material astonishing in its efficiency.

Then these engineers made their third and greatest contribution ... a pneumatic process of tightly, thickly, permanently packing this new thick insulation into those hollow walls and attic spaces ... *even in houses already completed!*

Equal to 11 feet of stone

Almost unbelievable, isn't it? Blown through a hose, directly into place. No alterations. No disturbance to your family. The whole job done in a few hours. And presto, a thick blanket of rock wool protects your home forever.

Four inches of Johns-Manville Home Insulation equal in resistance to heat and cold *a stone wall 11 feet thick*. Freedom from draughts and chills—comfort throughout the house, during most bitter winter weather ... *with fuel bills reduced 20 to 35%!*

During sweltering summer days and nights, rooms that are 8° to 15° cooler ... upstairs bedrooms where refreshing sleep is possible.

Read the letters on the opposite page. They are typical of the enthusiasm of more than 20,000 home owners who hail J-M Home Insulation as science's greatest contribution to home comfort!

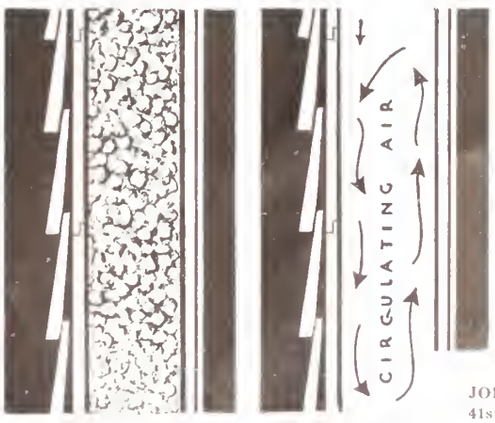
You can afford this investment

Johns-Manville Home Insulation is one thing you pay for as long as you don't have it—in fuel bills that are too high!

You stop paying for it only after you get it. The fuel savings return your investment very quickly ... after that it's a clear saving, year after year. And, of course, you can purchase on a liberal deferred payment basis—and pay out of savings.

MAIL COUPON FOR FREE BOOKLET

May we send you our free booklet telling more about the best investment in year 'round home comfort which you can ever make? Just use the coupon.



"Wool" from rock—*blown* into spaces—forms an invisible wall, *within* your walls, 4-6 in. thick.

Air circulating through hollow walls chills your house in winter, heats in summer.

JOHNS-MANVILLE
41st Street & Madison Ave., N. Y. C.

I am interested in learning more about J-M Home Insulation. Please send me your free booklet, "Now You Can Blow Year 'Round Comfort Into Your Home."

Name_____

Street_____

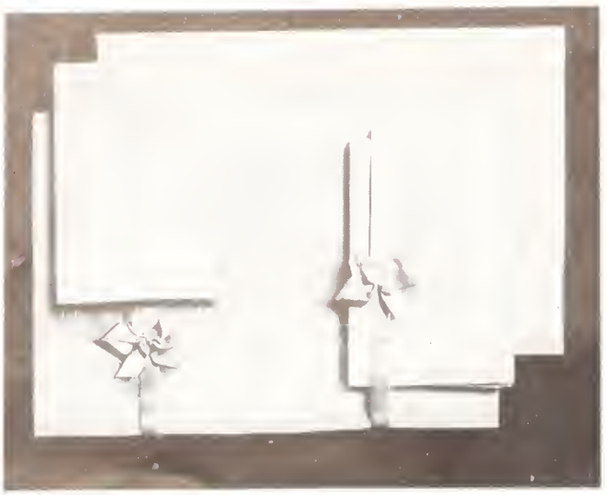
City & State_____

H & G-10

Home Insulation

For the Trousseau of today

WE SUGGEST . . .



—a lovely new design in pastel colored bed sets of superbly fine Percale in apricot, nile green, peach, or turquoise. White embroidered hems form a delightfully contrasting border.

The Twin Bed Set (2 upper sheets and 2 pillow cases), including monograms, is most considerately priced at $38.00. Delivery within 3 weeks.

Conscientious Attention to Mail Orders

Mosse, Inc. 750 Fifth Avenue, New York
478 Post Street, San Francisco

Specialists in Linens



When DANERSK *offers* 7 DUNCAN PHYFE PIECES *for* $264—*that is* NEWS!

This lovely Wakefield group is a re-creation of the traditional design of the Federal period. Each piece is fashioned with all those subtleties of construction and finish which the Danersk craftsmen put into everything they build.

The gracefully curved drawer fronts of the bureau and tall chest are of solid mahogany—cut to shape from very thick mahogany planks. The side rails of the bed are fastened with old time French bolts. The frame is solid mahogany and the headboard is inlaid with holly and laminated with flame figured mahogany.

At $264 for 7 handsome pieces, or $588 for 11 pieces, it represents a value never equaled, we believe, for furniture embodying the very finest construction and joinery. The Danersk Home Advisory Service will aid you in the selection of color schemes, fabrics, and papers to carry out your own ideas. Consult us freely. Illustrations of new designs at modest prices, and our book, "How to Know Good Furniture," sent free on request.

DANERSK FURNITURE

ERSKINE-DANFORTH—*Designers and makers of choice furniture*

NEW YORK 383 Madison Avenue | CHICAGO 620 North Michigan Avenue | LOS ANGELES 2869 West 7th Street

An expert chooses five-score daffodils

(CONTINUED FROM PAGE 28)

though they only produce one flower, that flower usually is of great quality.

First, considering division "1a," the yellow trumpet class, I think that every connoisseur will agree with me that King Alfred should be the keynote of this group. Although there are many of its seedlings available, as regards gracefulness, perfection of bloom and color, King Alfred still holds its own and will do so for a long time. At the same time I think that a dozen or so Golden Spur should be included, provided it will grow for you. It is early and one of the nicest for naturalizing. As third of the standard varieties, I propose Emperor. It is a good cut flower, late and the parent of many good seedlings.

For the newer varieties the choice is more difficult. I submit six, each of which is quite outstanding. Alasnam, the earliest to flower, looks like a very refined King Alfred, but is ten days earlier. Cleopatra is extremely late. I recommend Duchanel for those who appreciate size, Tresserve for a large light yellow that is unsurpassed as a cut flower for bowls and baskets, and Warwick because it is the darkest golden yellow we have.

As regards the rarer novelties, my first choice is Mount Royal, more substantial than any other yellow trumpet, a particularly well-formed flower with a large spreading trumpet. Statendam, which is listed by several growers this fall, is very early and despite its huge size, very graceful. Diotima, my third choice, is considered by many experts as the best of the super-giants. The perianth is often six inches in diameter, and the whole flower is beautifully proportioned.

WHITE TRUMPETS

White trumpets, the next subdivision, have always been a great favorite with our firm ever since we brought out Madame de Graaff, named after my great-grandmother in 1881. I think that since this was the first Daffodil to sell at a high price, it should be included in this collection, were it only for its historical interest. Along with it, I propose Alice Knights and W. P. Milner, both charming varieties for the larger rock garden. These three have been grown in our Leyden nurseries side by side for about fifty years.

Among the newer varieties I would select Madame Krelage, a most graceful Daffodil; President Carnot, introduced by us in 1923; and Jungfrau, often called the white King Alfred.

Lovenest is one of the late Mrs. Backhouse's introductions. It has very fine proportions and the trumpet has a distinct pink frill. Now that the stocks of this variety are larger it should be included in every collection. La Vestale is one of the most beautiful and purest Daffodils I have ever seen and I prefer it infinitely to the much overrated Beersheba. One of the varieties which is on the borderline of white trumpets and giant Leedsii is Eve, a most graceful flower.

As the three outstanding novelties in this class, I mention in the first place the famous pink Daffodil, Mrs. R. O. Backhouse. The flower is beautifully proportioned and the long, fluted trumpet is colored pink. Rockwell describes it as apricot-pink changing to shell-pink. With a little optimism I call it a good pink, but with a hot sun for a day or two I should not be so sure. As second, I mention that most interesting Johnstonium seedling, Mrs. John Bodger. Mrs. Bodger picked this flower out as the most promising of a few thousand unnamed seedlings and, after years of growing it in this country, I believe she is right. The foliage of this variety is short and of a unique bluish green, which makes the plant most attractive for the larger rock garden. The flower opens up pure white, which is a very rare quality. The third, Ada Finch, is one of the very earliest to flower and has a very bold appearance. It was first shown in 1927, and in 1930 it received the much coveted First Class Certificate.

THE BICOLORS

The third subdivision is the bicolor class. Of these I should choose the standard varieties Victoria, Spring Glory and van Waveren's Giant, though the latter is not a bicolor nor a yellow trumpet. It is popular, however, with the lovers of size, and for that reason we might overlook its coarseness. Among the other varieties I marked Glory of Sassenheim, Dick Duke of Bedford, though this resembles Spring Glory too much, and Weardale Perfection. Of more recent introduction are Jefta, a most graceful flower of the King Alfred type, and Sylvanite, a late variety. In the novelty class I saw only one of great distinction, Robert E. Lee, introduced in 1929. It has most perfect form and substance, and the only drawback, the shortness of the stem, is more than counter-balanced by the beauty of the pale citron-yellow trumpet with its attractive frilled edge.

Although the greatest improvement of recent years undoubtedly have been made in the next two divisions, the Incomparabilis and Barrii groups, it is in these that there seems to me to be the greatest room for new hybrids. Some indication of what can be done is shown by my recent acquisitions Flaming Torch and Lady Kestive. Flaming Torch has rather a pointed perianth but a long, flame-orange trumpet, much like a Golden Spur, and Lady Kestive has a very deep red cup offset by a pure white perianth. In my ideal collection I should pick the standard varieties for division II, the Incomparabilis varieties, Sir Watkin, Whitewell and Will Scarlet. I should like to include Homespun, but the dreaded mosaic is so prevalent in the stocks I have seen that I hesitate to recommend it. It has, however, a very distinct type and until some of the novelties come down in price there is nothing to take its place.

Of the medium-priced novelties I shall mention Bernardino, that most graceful flower; Croesus, which is now within everybody's reach; and Gardenia, a sensational flower in 1929 when the Brodie of Brodie brought it to the R. H. S. show, and now already

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An expert chooses five-score daffodils

(CONTINUED FROM PAGE 70)

mong the lower priced varieties, Ii-Careme is a bold and showy, very rly variety, and Stella Pratt, one of ie highly colored, strong growing ackhouse seedlings, which should be good seed-bearing parent. As last shall mention Yeka, which Rock-ell so aptly compares to a Trillium.

It is a very difficult task to pick ie three outstanding novelties. I have many "x's" in my notebook, and often do I see marks of good and xtra good, that the best I can do is close my book and to sit back and ink what I should like to have in y own garden. I first think of John velyn, which is and always will be ne of the finest Daffodils. No more erfect balance in both proportions nd color can be produced. I know the olor of the cup might be a shade leeper, the white of the perianth hiter, but, nevertheless, I think that, long with King Alfred, it will stand ut above all other varieties for a long ime to come.

SOME NOVELTIES

As second choice, I should select rancisca Drake, because of its bold oloring. It is impossible to describe dequately the beauty of a bed planted vith this variety. The pure white erianth is of unusual substance; the up, which is wide and deep, is golden ellow at its base, changing gradually o flame-orange at the densely frilled dge. Furthermore, it is very early and an easily be forced. Finally, many ames come to my mind. There is lorida, a bold informal flower; Jo-unda, of unusual coloring and refine-nent; L'Aiglon, outstanding among undreds of fine varieties; but the lower that most appealed to me this ear was Orange King, a Backhouse eedling of 1927. It is a medium late ariety with a perfectly overlapping erianth and a very wide, deep cup. The perianth is light creamy yellow; he cup is chrome-yellow at the base, hanging to very vivid flaming orange xtending in a broad band half an inch lown outside and in from the rim.

In division III, the Barrii, the standard varieties are Seagull, Red Beacon and Red Chief, unless you want to start at the beginning and in-clude *Barrii conspicuous*. The newer varieties should include Alcida, a strik-ing flower but rather formal; Fire-tail, a Crosfield seedling unsurpassed for cutting; and Mrs. Barclay, a most ttractive flower of Dutch origin. Sun-rise is one of the earliest to flower and has that rare orange coloring of the petals which is so attractive. Add Shackleton, a vigorous grower with a broad, pure white, reflexed cup of chrome-yellow, shading to orange-scarlet; and to prolong your flowering season, some Frau Margaret Hoh-mann, the very latest of this class.

For the three outstanding novelties I suggest Fleur, which has a broad-petaled perianth of unusual substance and a pure white color in contrast to the heavily frilled soft orange cup; Eclair, a Poeticus-like flower with the deepest red cup I have seen; and Peggy de Graaff, one of our largest and most refined seedlings.

It will be noted that in classes II and III and in the next class, the Leedsii, I have not given separate lists of the subdivisions, but have given varieties belonging to both. With the constant crossing between the groups the borderline between these sub-divisions is not nearly as clearly marked as it was in 1910 when the classification was arranged. Though I should be loath to depart from this classification which has worked so well, it would take me too far to mention a dozen varieties for each sub-division, though of course this could be easily done.

As standard varieties for the Leedsii I shall give this time some newer varieties, since I consider the old ones, such as White Lady and Mrs. Langtry, obsolete and the newer ones are easily available. I should suggest Lord Kitchener, Hera and Arion, three very distinct types. They are very cheap and lend themselves re-markably well to naturalizing.

Of the newer ones I shall mention Louis Capet, a dainty little flower of perfect conformation; Mrs. Nette O'Melveny, a "dancing" Daffodil with pure white perianth and a light yellow cup with orange picotee. Delaware has a unique quince-colored cup, and for curiosity's sake I mention Grand Can-yon which has been called a Cactus-Narcissus because of its long twisted petals. As last I propose that beautiful flower, Silver Star, one of my fa-vorites. Among the higher-priced va-rieties there is Radio, quite unique because of its large flat cup with radiating yellow and white stripes; Veronica, with a fluted apricot-tinted cup; and Gertie Millar, one of the largest Leedsii and here in the North-west a consistent prize winner in the Leedsium class. I have omitted Daisy Schaffer, the largest and finest of all Leedsii, because the price, two hun-dred dollars each, is prohibitive. When it is more plentiful, it is bound to be-come very popular.

THE LITTLE DAFFIES

The next two divisions, V, the Triandrus hybrids, and VI, the Cy-clamineus hybrids, should be planted in as great a variety as possible. Among the medium-priced Triandrus hybrids available in this country, I think Agnes Harvey and Mrs. Alfred Pearson are the finest, with, of course, charming little Queen of Spain which does so well in the rock garden. Out-standing among the slightly more ex-pensive are my own seedlings, Moon-shine and Pearly Queen. They are larger and require a different setting than the smaller types. Since the Cyclamineus hybrids are very scarce, the only available examples seem to be February Gold and March Sun-shine. Both are extremely early and with us are the harbingers of the Daf-fodil season.

Division VII, the Jonquilla hybrids, has always fascinated me. Though the true Jonquilla belongs in class II, I shall mention it here, since I should like to see it planted with some of its hybrids. It is, of course, very late, but that is one of its attractions. The single and double forms of it are quite

(Continued on page 72)



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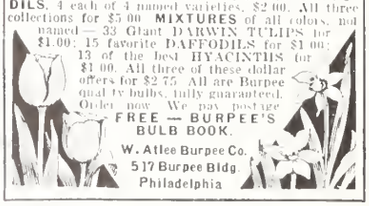
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An expert chooses five-score daffodils

(CONTINUED FROM PAGE 71)

plentiful now, but one must be sure to get the true type with flowers not more than half an inch in diameter and rush-like foliage. Then, of course, you should have some of the *Odorus Campernellii* types of which *rugulosus,* the large single, and *plenus,* the double, are the best. There are many variations in the singles such as *giganteus, maximus* and others, but one of these is sufficient for your collection. Orange Queen is one of the brightest flowers we have. The flowers are a unique orange-yellow.

Tullus Hostilius, Golden Sceptre and Buttercup are good examples of the larger hybrids. They are very prolific and make good subjects for naturalizing. Of the novelties I shall mention White Wedgewood, a pure white Jonquil hybrid; General Pershing, as large as some of the larger yellow trumpet types; and Lady Hillingdon, which has clusters of pale yellow flowers of a wax-like texture.

Division VIII, the Tazetta group, includes the Poetaz varieties. Of these Laurens Koster, Frans Hals and Orange Cup are the leaders. The flowers have a certain stiffness which makes them less attractive for informal plantings. There are, however, two very beautiful novelties in this class, Glorious and Golden Perfection. These two indicate what can be done with the Poetaz group and many hybridizers in Holland are working with them. Cheerfulness, the double Elvira, is most attractive and a welcome addition to this class.

POETICUS GROUP

Division IX, the Poeticus group, is best known to the general public as a separate division. The best known variety is, of course, the old Pheasant's Eye, *Poeticus recurvus,* which, since it is very late, makes a very fine addition to the naturalizing mixture. For my garden collection, however, I shall select some better varieties. For early flowers I prefer the new *Ornatus maximus.* The flowers are well proportioned and the plant with its curly foliage very attractive. Horace and Glory of Lisse are both early and good, and Homer and Dulcimer are among the later good varieties. Of the newer yet comparatively cheap varieties there is Edwina, quite the largest I have seen; Rupert Brooke, one of the famous Engleheart introductions; and Snow King, raised by Dawson in 1910 and still very desirable.

If undisturbed for a long period, Poeticus varieties do extremely well. They have practically no dormant period and, if transplanted, a certain portion of the roots suffer, with a corresponding setback in growth. On our commercial plantings we lift the Poeticus group every two or three years in order to get larger and stronger bulbs.

The double Daffodils, division X, have always been a bone of contention. Since the people that like them seem to be in the majority, whether you like them or not, I should include a few varieties. The Pearl, uniform, creamy white; Argent, white and golden yellow; and Dubloom, light and dark yellow, are all very cheap and look very attractive when planted in groups against a background of shrubs. Among the newer varieties there is the very early Twink, yellow and orange, which also forces remarkably well; Snowsprite, a pure white double Leedsii; and Indian Chief, not beautiful, but a good show flower. It is about three times the size of other double Daffodils. This was a Backhouse seedling but named and introduced by me in 1927. When it first flowered, I was inclined to discard it but for fun I brought some flowers to a big Daffodil show in Haarlem. It then transpired that the commercial growers in Holland liked it very much and the first offsets sold at a very high price. It will, however, never be a commercial flower, and I doubt if it will appeal to the connoisseur. Mary Copeland, beautifully proportioned flowers with white and reddish orange petals, and is my favorite in this class. Daphne, the double white *Poeticus ornatus,* has excellent commercial qualities. It flowers very early.

THE DOUBLE WHITES

The very last Daffodil to flower in my collection is *Albus plenus odoratus,* the "double white" of our English friends, that is sold there in unbelievable quantities for cutting and naturalizing. This variety requires a cool, moist climate and will not flower under other conditions.

The last group, division XI, includes most of the charming rock or miniature Daffodils which are once more available in this country, although still only in small quantities. They should be left undisturbed for years and, if happy, will soon establish themselves and afford a lovely picture in early spring. All the *bulbocodium, excepmonophyllus* (the white hoop-petticoat), like moisture and should be planted at the foot of the rock garden. *Monophyllus* should be planted in almost pure sand in a dry, well sheltered position. *Triandrus albus* and *Juncifolius* need partial shade and a light, gritty soil and should be given a well-drained position.

And now a few hints to the amateur grower: Round bulbs cost about 25% less than the big double nose bulbs generally offered and are just as good to start a collection with. They produce only one flower per bulb, but that flower is usually of a very fine quality. In the second place, remember that most of the varieties I mention can easily be forced for house culture. A small greenhouse or even a sunny room is sufficient, since Daffodils should never have more than about 55 degrees Fahrenheit. In doing this one can easily have Daffodils from Christmas on, and if the bulbs are ripened off in the basement they can be planted out next fall and in two years will flower again in the garden.

And in the third place, after having laid the foundations for a collection, specialize in the types you prefer and raise some seedlings from your best varieties. It is only the first year that it is a tedious job. When your own seedlings come in flower, you will be amply repaid.



Clyde Stoughton

AT Mount Vernon, a little school room has been carried out as an octagonal garden house marking the intersection of two walls. The design of this feature has been carried out in fine harmony with the character of the residence

Garden houses, past and present

By Henry B. Raymore

DURING the last half century or so we have witnessed a curious cycle of development in landscape architecture. We have swung, in our choice of styles, from the highly romantic, imaginistic work of the mid-Victorian period, through a phase of bare formality and pale copyism which engaged our attention during the early nineteen-hundreds, to what we have now, a much freer and more intimate type of work. This transition is really not so curious as may at first appear. Life and customs have changed, and art, which is the expression of life and customs, must change too. Romanticism decayed, and in its place arose a stiff formalism, which in turn has been superseded by realism and a general loosening of restraints.

No single element of the landscape scheme typifies this change so well as does the garden house. Always in our gardens there have been buildings, and in each age and style those buildings give forth the character of that style and the life which evolved it. We need not, at this time, trace the evolution of garden buildings from the time of early Egypt and Chaldea, through Greek and Roman days, the cloistered Gothic of the Middle Ages and the revived Classicism of the Renaissance. Let us rather begin our study with the period beginning just after the War of 1812 in this country.

Already we find a quite definite landscape style developed in the land. Andrew Jackson Downing, dean of American landscape architects, whose *Landscape Gardening and Rural Architecture* was published in 1841, did much during this period. Most of the work certainly was strongly influenced by English and French work of the time, but even at this early date we were beginning to adapt these imported ideas to the peculiar conditions of life and climate found in this country. In this adaptation the garden house played an important part. Highly romantic and imaginative in conception, it was usually either the extreme of rustic informality, or an exact copy of some antique Classic model. In this striving for romantic atmosphere imitation ruins were even used. But the garden house, or better the summer house, for so it was called, remained the most important garden building.

Tucked away at the edge of a bit of woodland, or on a rise of ground, embowered with vines, the garden house stands as the apotheosis of the outdoor life of the time. Here ladies in crinolines and flowing gowns could retire for respite from the arduous task of walking about the grounds, or could find retreat for a bit of fine embroidery. At night they served as trysting places for youths and maidens.

There was no limit to the intricacy of design in these summer houses. The principal form was simple, round,

(*Continued on page 74*)



TYPICAL of present-day garden structures is this one on the place of Henry B. Stoddard, at Fairfield, Conn. Fitting easily into the garden picture, its design reflects the architecture of the residence. Agnes Selkirk Clark was the landscape architect



"This bulb was purchased from you last November and planted at that time. As you will see, it put up three stalks. On the three stalks there were eighty-nine blooms." (Name on request.)

89 Blooms from a *single* Bulb of

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SIR WATKIN—Perianth primrose-yellow, yellow cup, tinted deep yellow. $1.50 per doz., $10.00 per 100

VANILLA—An excellent Giant Trumpet variety. Bold trumpet of deep yellow, paler perianth. $1.50 per doz., $10.00 per 100

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***Baron de la Tonnaye*, vivid rose pink, or *Clara Butt*, exquisite salmon pink, 60c per doz., $4 per 100.**

***Farncombe Sanders*, rich geranium scarlet; *Inglescombe Yellow*, the "Yellow Darwin," or *Pride of Haarlem*, old rose suffused with scarlet, 65c per doz., $4.25 per 100.**

***Rev. H. Ewbank*, soft heliotrope, shaded lavender, 70c per doz., $4.75 per 100.**

***Special Collection* of six popular sorts—3 of each sort, 18 bulbs, 90c; 6 of each sort, 36 bulbs, $1.70; 12 of each sort, 72 bulbs, $3.25; 25 of each sort, 150 bulbs, $6. All prices postpaid.**

Dreer's Autumn Catalog

contains a complete list of the Bulbs, Plants and Seeds which should be planted in the fall, including specially prepared Roses. Write for free copy.

HENRY A. DREER

Dept. K 1306 Spring Garden St.
PHILADELPHIA, PA.

DREER'S

Garden houses, past and present

(CONTINUED FROM PAGE 73)

square, or octagonal, but the "embellishment" (a word dear to writers of the time), was carried to such heights that it often reached absurdity. Crooked branches were artfully entwined to form heart shaped, diamond shaped, or other oddly patterned figures, between the upright supports. The under side of the roofs were ornamented with arabesques in color, probably rather garish at the time, but now dulled to charming indistinctness. Two-storied affairs serving both as summer houses and as "prospect towers" from which a more distant view was to be had were not uncommon. Elaborate thatched roofed ones with quarters for doves were frequently built.

With the coming of cheap mill work, this age of simple romanticism passed gradually into the jig-saw age, about which the least said, the better. What remains of this dark age of American architecture is sufficiently shocking to us now, without having to contemplate a world which contained little else. Today we can at least pass it by.

BEAUX ARTS DESIGN

Came then the reawakening. The Mauve Decade had passed, money was plentiful, foreign travel had "broadened" our minds and we were ready to do justice to our gardens. Landscape architects who had studied abroad became fashionable, with the result that ostentatious copies or imitations of French and Italian work became much in evidence. Everything that had gone before was considered barbarous.

Nothing now was Art unless it bore the stamp of Europe and the Beaux Arts. Here there was no place for the romantic rusticity of the cottage and the summer house. Pergolas of glaring white sprouted everywhere. In their original settings, on the hills of Italy or Spain, covered and obscured with vines, they are delightful, but set about indiscriminately in the gray light of our northern climate, bare of vines, or but sparsely covered they lack that intimacy and charm which we now recognize as the natural characteristic of real gardens. Bareness, rigidity of line and form and ostentatious display were the characteristics of the time. Nor was this enough. Soon there came stock patterns in pergolas, to paraphrase a well known slogan, "built by the mile, sold by the foot".

I have seen the same motif, from the gardens of Versailles, at San Diego and Newport, in a rock garden, on an open lawn, in parks and in city squares. I have seen it carried out in wood, stucco, stone, and once in brick. No wonder it no longer means anything. And yet it exists here in a garden on Long Island where it is charming. That is the point of the whole matter. We have learned that fitness to its site, the mood, the character of the garden in which it is to stand, determine the character of the building we shall use.

In our present day gardening we are striving for a rather different effect than any which has been sought in the past. Now for the first time is the garden, and so the garden house, designed for use. In this age of outdoor living it serves as a delightful resting place after toil among the flower borders, or as a graceful spot for afternoon tea. Built as an integral part of the garden scheme, and in whatever architectural style seems best suited to the house and the natural setting, it offers a focal point in the garden toward which our design may be built up. A climactic effect is thus obtained which at the same time re-echoes the dominant architectural note of the house. No longer do we strive for the embowered seclusion of the summer house, or the cold Classicism of early 20th Century work. Stock designs are taboo. Originality and harmony with the architectural and garden schemes are the prime factors in design.

With this new freedom from the fetters of tradition, we may design purely from the inspiration furnished us by the surroundings. As in all things, however, restraint is here equally desirable. Those designers who seek too eagerly the bizarre, the quaint or the exotic often come to grief. We must curb our imaginations somewhat. I recall one instance of such unbridled enthusiasm which will give point to this generalization. On a tidal canal off Great South Bay there stands a house built to counterfeit a Chinese pagoda. Round about it are bungalows and summer cottages of nondescript style. The contrast is glaring, and the really beautiful pagoda suffers, for it is so out of place that one cannot make the mental readjustment necessary to its appreciation.

STYLE CHARACTERISTICS

There are certain styles which adapt themselves to particular types of houses, and we would do well to take notice of this fact. For the garden of the Georgian or Colonial house, delicate latticed buildings of white painted wood seem to carry the mood of the main house into its surroundings. When the house is of English origin, more substantial buildings of stained wood, brick, stucco or stone, rugged in proportions and not too refined in detail add the described note.

Houses from Normandy are happily accompanied by the turreted buildings so often seen in French farm groups. Spain and Italy, due to climatic reasons and also on account of their particular artistic heritage have developed pergolas or buildings where the column, the Palladian motif or other similar architectural elements find place. When these styles are transplanted to America, as they may well be in the warmer parts of our country, their garden buildings accompany them. Lastly we have the so-called Modern style, as yet but little developed here. Designed for line, shadow and mass, rather than as a background for interesting detail, these buildings are often very interesting. The straight lines or flowing curves and broad unrelieved surfaces add a distinct contrast to other modes. This is as yet, however, an undeveloped field. The style is uncrystallized, the rules are still vague, and there are but few criteria by which to judge one's efforts. It is interesting to experiment with it, however.

The placing of garden houses should

(*Continued on page 79*)

The garden scrap book

SAVE THE SPURS. When picking Apples and other fruits which are borne on spurs growing out from the sides of branches and twigs, care should be taken not to injure these woody parts. Whether gathered by hand or with a metal picker, be sure that the point of detachment is the stem—either where it joins the fruit proper or where it emerges from the spur. Otherwise next year's crop will suffer in proportion to the damage done to the bearing spurs.

PETER RABBIT'S BRETHREN. Those popular juvenile epics which deal with the forays of the Peter Rabbit family into Mr. MacGregor's garden are not one whit exaggerated in the damage they chronicle. Indeed, they might with perfect truthfulness go still farther and dwell upon the ruination of shrubs and young trees as well.

For these same gentle little cottontails are the possessors of such varied tastes and voracious appetites that, especially in fall and winter, they experiment on many plants. One of their favorite foods is Azalea twigs, and they are inordinately fond of young Dogwoods whose branches have not grown too high for them to reach by standing on their hind legs. The bark of young fruit trees tickles their palates immensely, and so do the twigs.

There is just one certain remedy for such rabbit damage, and that is to surround each attractive plant with a fence of wire netting at least 18" high. Better do it now, for Peter does not always await the advent of cold weather.

RAW GROUND MADE GOOD. Rarely indeed does raw ground that has been recently broken produce the best results of which it is capable; a certain amount of mellowing through full exposure to the weather is needful, quite apart from the value of any plant food which may be added artificially.

This is one of the chief reasons why the wise gardener who plans to plant next spring a part of his domain hitherto uncultivated gets to work now with spade or plow and turns over the soil. He knows that by so doing the clods will be broken up by frost action, sods will rot away, many wintering-over insect eggs and larvae will perish, and such settling will occur as to enable him to go ahead next spring without regard to this important factor. By all means break new garden ground this fall—yes, and don't hesitate to spade up afresh that which has already produced its crops.

WINTER MICE. Coldframes used for carrying over young perennials or other winter services should be made mouse-proof, especially when they are located near fields, old walls or other favorite rodent abodes. Banking with ashes is a good way to prevent mice entering at or below ground level. For the tops nothing is better than small meshed wire screen.

ROSES

FOR AUTUMN PLANTING

New Roses and rare Roses, originated in America and in lands across the seas, are grown in quantity by the producers of the "world's choicest nursery products." *Climbing Roses*, gorgeous in scarlet, in pearly pink and in soft yellow. *Hybrid Teas* of the softest pink, cherry-red, scarlet and gold. *Old-fashioned Roses* that everyone knows. A new folder presenting these Roses at greatly reduced prices, will be mailed on request.

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100 Inglescombe Yellow	Yellow	3 50
100 Golden Bronze	Name describes it	4 25
100 Farncombe Sanders	Rose Scarlet	3 50
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Sun's Eye Tulip (Oculus Solis), crimson with black and yellow center. 6"	2.00	14.00

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The rock garden comes of age

(CONTINUED FROM PAGE 24)

On the tops of the walls and immediately behind them can be made pockets of soil for the growing of the more miffy alpines and the miniature shrubs and bulbs. The sprawly plants on the footways—the Creeping Phloxes, Sedums, Arabis, Aubretias, Dianthus and such—should be kept well in hand by clipping back after they have flowered, as in ordinary alpine culture.

The alpine plants that can be accommodated on the terraces of such a garden are legion; in fact, they include practically all types grown except those that absolutely require a screen of small stones with underground watering.

The sponsor of these creeping gardens is Ralph Hancock, an English garden architect, who has been making several of the gardens in New Jersey. They are especially applicable to small places. The illustrations show glimpses in the circular pool garden of Mrs. Henry B. Bradley, in the oblong garden of David G. Holmes, Upper Montclair, and in Mr. Hancock's own garden.

A departure in the Holmes garden is the wide paved area around the pools and the development of the end wall into two long stone benches. In the Bradley garden rustic benches harmonize with the stone work.

A selection of plants for paved terraces would include some of the following—

Achillea clavennae and *A. rupestris.*
Ajuga reptans for a shady path.
Alyssum serpyllifolium, with pale yellow flowers.
Armeria—the Thrifts—especially *A. maritima.*
Arenaria or Sandworts—*A. verna caespitosa, A. montana* and, for Southern gardens, the Corsican Sandwort, *A. balearica.*
Arabis alpina in single and double forms and *A. alpina rosea.*
Asperula odorata.
Aubretia in variety.
Campanula garganica, C. portenschlagiana, C. pusilla and *C. muralis.*
Dianthus alpinus, D. graniticus which needs lime, *D. neglectus*—Glacier Pink—and *D. deltoides,* Maiden Pink.
Draba.
Erinus alpinus and *E. roseum* for damp walks.
Eschscholtzia caespitosa—a wee California Poppy.
Gypsophila repens, G. repens rosea and *G. cerastoides.*
Houstonia coerulea—Bluets—where the path is damp.
Hypericum—St. Johnswort—*H. coris.*
Linarias—the Toadflaxes—*L. alpina, L. rosea* and *L. hepaticaefolia.*
Lychnis alpina—Arctic Campion.
Mazus pumilio and *M. reptans,* a shade lover.
Mints—*Mentha requieni*—which loves shade and moisture, and *Calamintha alpina.*
Papaver alpinum.
Phlox subulata in variety and *P. amoena.*
Saponaria ocymoides.
Silene shafta—Autumn Catchfly, for a fall bloomer.
Saxifrages—*Saxifraga decipens,* which loves semi-shade, and *S. bathoniensis.*
Stonecrops—*Sedum acre, S. obtusatum, S. stoloniferum, S. sexangulare* and for its gray-pink foliage and pink flowers, *S. Sieboldi.*
Thymes—which thrive under the crushing foot—*T. serpyllum, T. coccineus* and *T. lanuginosus.*
Tunica saxifraga—an old and faithful rose or white bloomer.
Veronicas or Speedwells—*V. repens, V. rupestris* and the *nana* form of *rupestris* and *V. pectinata.*
Violas in variety.

House & Garden's fall planting guide

(CONTINUED FROM PAGE 34)

SUMAC (*Rhus,* in variety). Late summer and autumn color. SWEET SHRUB (*Calycanthus floridus*). Fragrant. TAMARISK (*Tamarix,* in variety). THORN (*Crataegus,* in variety). Valuable in flower and fruit.

DECIDUOUS TREES

BEECH (*Fagus,* in variety). Exceedingly decorative trees. BIRCH (*Betula,* in variety). Good for lawn or border planting. DOGWOOD (*Cornus florida,* and *C. florida rubra*). Use both varieties. ELM (*Ulmus,* in variety). Particularly graceful and hardy. MAPLE (*Acer rubrum* and *A. saccharinum*). All other varieties may be planted safely in the fall.

MAGNOLIA (*Magnolia,* in variety). Early, mid-season and late. POPLAR (*Populus,* in variety). SWEET GUM (*Liquidambar styraciflua*). Deserves far more general use. Not hardy in Northern Tier. TULIP (*Liriodendron tulipifera*). One of the noblest of all flowering trees, straight and tall.



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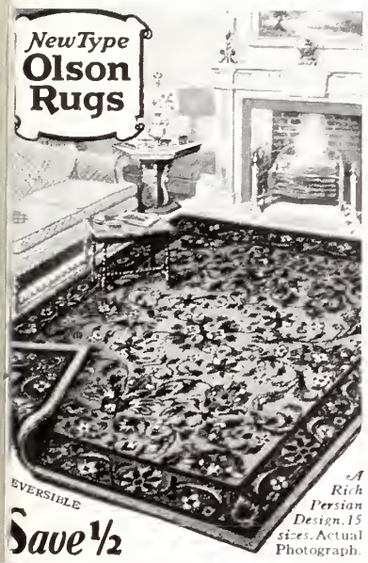
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Brook development adds beauty

(CONTINUED FROM PAGE 66)

large orange yellow flower heads, conspicuously strengthen the early fall effect at Ingleside, augmented by the white, lavender, pink and purple shades of hardy Asters of the *Novae-Belgi* and *Novae-Angliae* types placed outside of the rockwork.

Approaching toward the end of the growing season the graceful floral displays which are made by *Anemone japonica* and *A. hupehensis,* aided by some few plantations of the Arctic Daisy (Chrysanthemum *arcticum*) and occasional touchings of the dense low-growing Aster Mauve Cushion, never fail to prolong the blossoming time up to the very last possible moment.

Being looked at by the owner of Ingleside as a wholesome diversion from a strenuous business life, and leisure time available for brook development being limited, the work had to proceed gradually and by sections, with frequently long intervals of forced inactivity. However, in this case, time and patience proved valuable agencies for arriving at the wonderful diversity which is now manifested by the sectional aspects, especially of the stone constructions.

Garden houses, past and present

(CONTINUED FROM PAGE 74)

be considered from both the visual and the useful aspect. How will they look, and how will they be used? As an element in design they usually seem most fitting as a terminal to some long axis, leading, let us say, from the house, through the garden. Or they may be placed at the crossing of this axis with another, minor one. They may be placed in one corner of a walled or hedged garden so that from within a view across the garden may be had, which would be otherwise unappreciated. Less often they may be incidental features at the edge of some bit of lawn or woodland, comparatively far from the house. They are so used in much French and English work.

And also the garden house must be placed so that it may be most useful. It should never be purely ornamental, for to be so is but shallow affectation. This question need not bother us particularly, however, for there are so many uses to which a garden house may be put. As a retreat where, if nowhere else on the grounds, privacy may be had, as a spot for social gatherings, for afternoon tea, for bridge, or for a respite and chat between sets of tennis, or as a place for writing, drawing or sewing, to mention but a few. These, themselves, suggest where the building should be placed to serve best, and, consistently with the canons of good design it should be so placed.

Waging war against the billboards

(CONTINUED FROM PAGE 64)

castle of the Holy Grail is reputed to have stood, has had its foot cluttered with signs proclaiming the virtues of automobiles and safety razors.

The esthetic reaction, however, is already driving this invasion back. In Germany, Austria, and Italy, the roadsides are relatively clean now. In England, regulation depends upon local action, but most of the desecrations of rural scenery and historic buildings and monuments have been removed. In France, recent laws protect monuments and impose an almost prohibitive tax on billboards.

On both sides of the Atlantic there is a growing sentiment that highways built with public funds should not be exploited for private gain, especially when this private use of the roads impairs their value to the public. Whatever value the roadsides have for advertisers results directly from improvements made with taxpayers' money. American highways already have cost in the neighborhood of twenty-five billion dollars, and they are being further improved at the rate of about a billion dollars a year. To have these new motor routes defaced by signboards just as rapidly as they are opened is certainly to fail to get a maximum return on the public's enormous investment.

Now that the Carrie Nations are out with their hatchets, the billboards are bound to come down. Not all the opponents of billboards will use the methods of certain upstate New Yorkers who chopped down all signs along the Cherry Valley turnpike one night and burned them the next, yet less violent means may prove fully as effective. In some states, the campaign moves slowly, but in the end the vandals of roadside charm are certain to lose. The smart advertisers are reading the handwriting on the wall and are pulling down their signs in time to capitalize on the publicity such voluntary action now brings.



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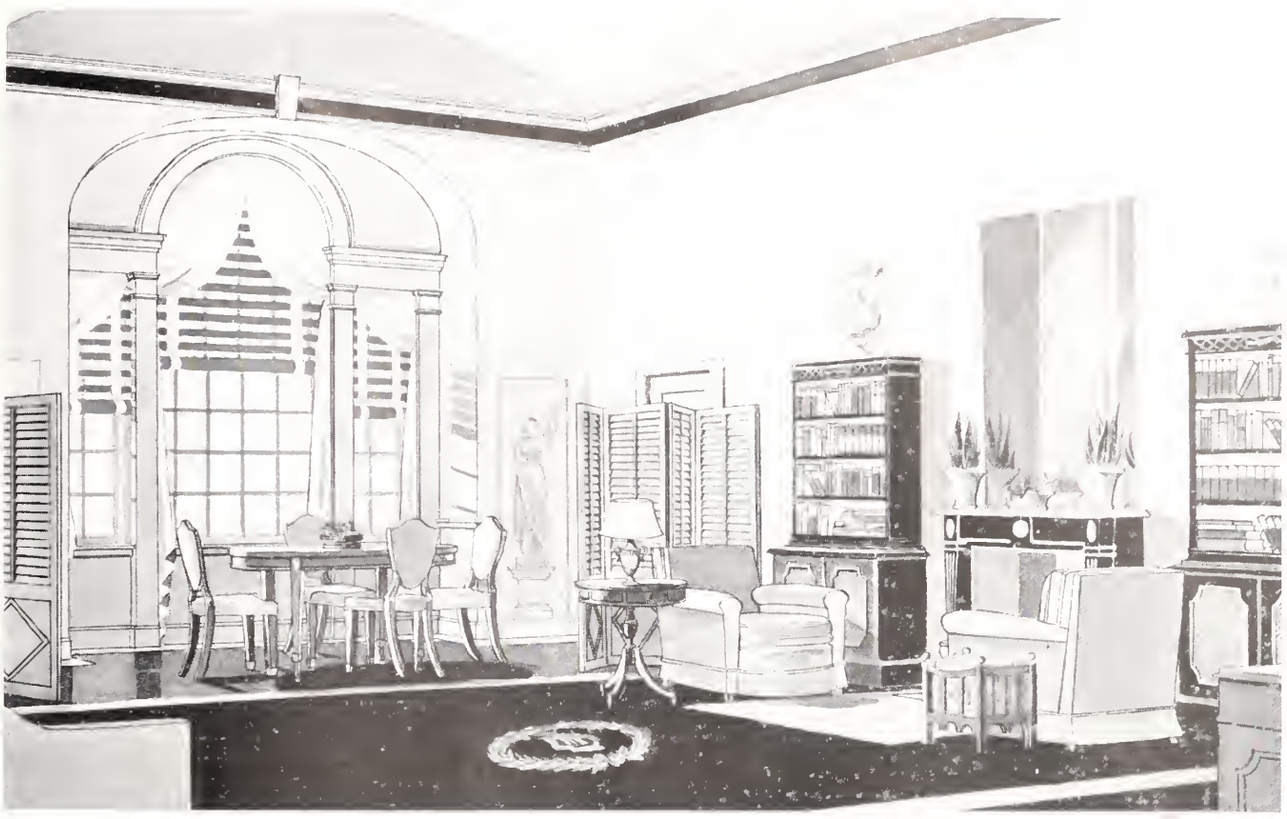


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Bathroom fixtures by the Standard Sanitary Mfg. Company, with brass piping from Anaconda Copper Company and accessories by the Fairfacts Company. Radiators by American Radiator Company.

The planting is by the Outpost Nurseries. French woven fencing in the rear was supplied by the Dubois Fence and Garden Company and the picket fence in the front came from Hartmann-Sanders.

The living room mantel is from Wm. H. Jackson Company. Fireplace brick was supplied by the Auburn Brick Company. Venetian blinds are from the Western Venetian Blind Company and the linoleum in the living room is from Sloane-Blabon.

Carpets are from Alexander Smith. Curtains in the Master's bedroom are Celanese taffeta. The pine paneling paper in the study is from Richard Thibaut. Esmond blankets have been placed on the beds.



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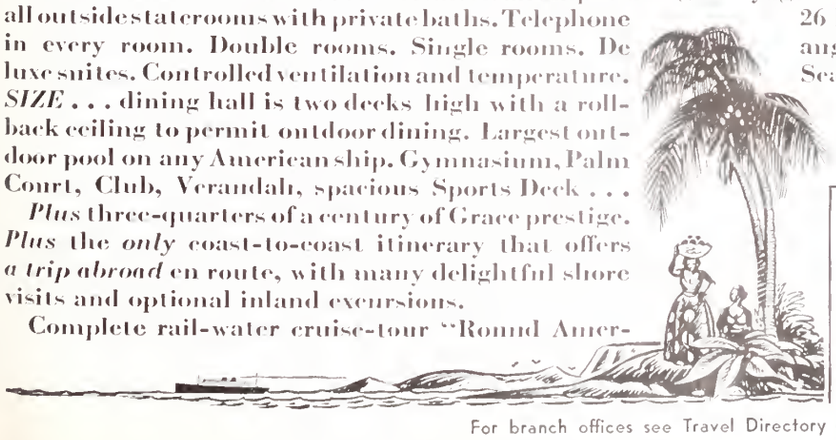
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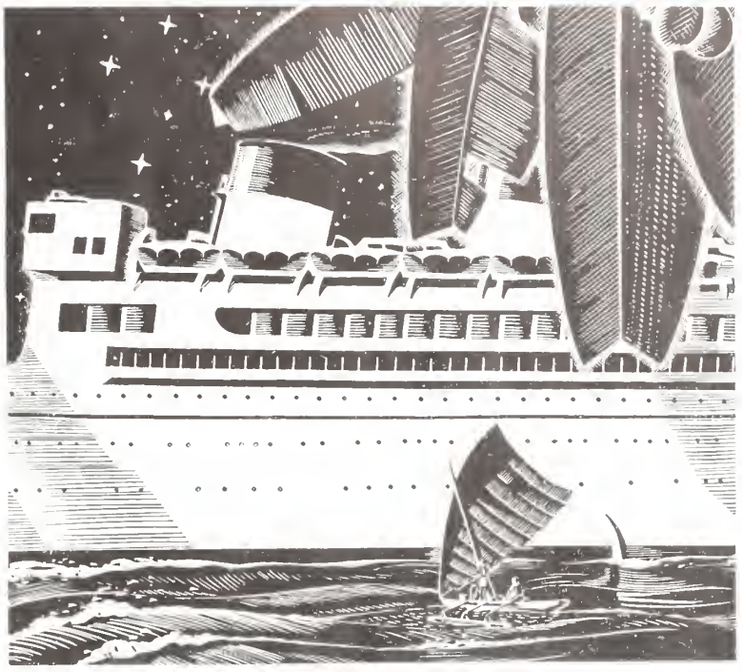
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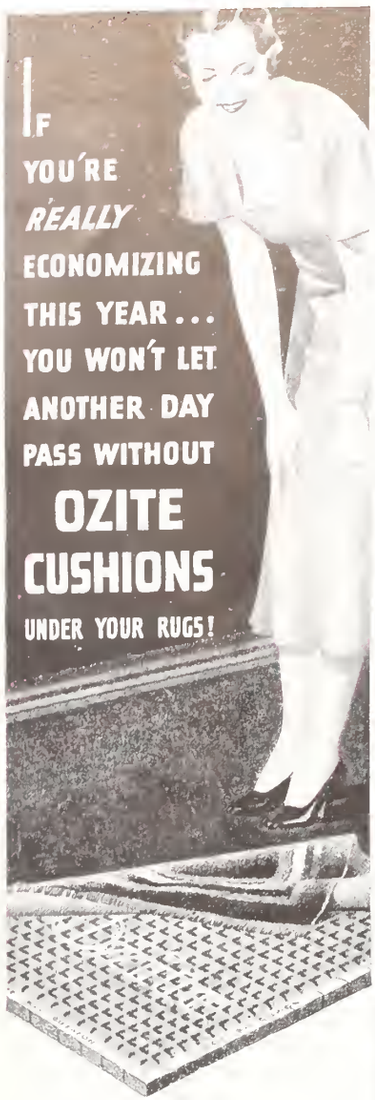
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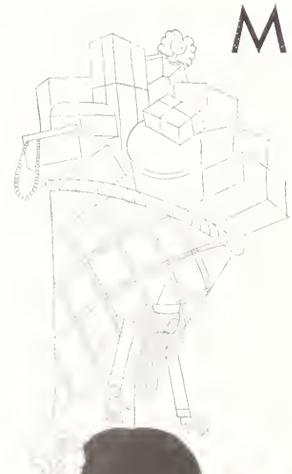
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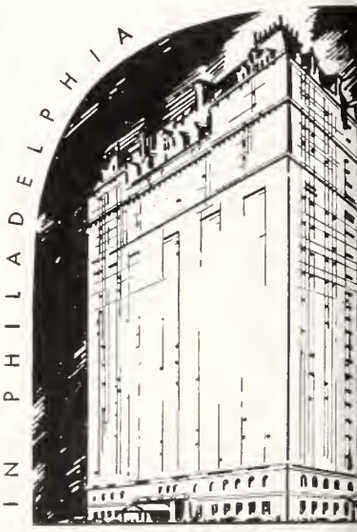
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The Porter Bag, Ch. Nancolleth Markable of Giralda, and his breeder, Mrs. F. A. Rowe. Present owner, Mrs. M. H. Dodge.

AT A Westminster Show in New York last winter, the prize for best dog in the show (the highest honor an exhibition dog in the United States can win) went to a sensational pointer, Ch. Nancolleth Markable, owned by Mrs. M. H. Dodge. So outstanding was this dog in character and showmanship as well as physical points, that we wrote to Mrs. F. A. Rowe, in whose famous English kennels he was bred and raised, asking her for the story of his puppyhood and youngster days. Her reply was so striking a human document, and so perfectly illustrative of the sympathetic companionship between a fine dog and his owner, that with unusual pleasure we reprint it here as fully as space permits.

In telling of Markable and his six brothers and sisters, Mrs. Rowe writes: "It was on the 8th of July, 1920, that this wonderful litter of puppies was born. Two days after their great sire Nancolleth Mark had sailed for Japan, I returned from seeing him off at Liverpool feeling very sad, and I can remember how those little puppies comforted me, and when I saw Markable and Beryl—whose pet names are Peter and Pann—I named them at once. Why I don't know, but they just took my fancy and always remained my favorites. They were all the cheekiest little souls, and grew like mushrooms—they were always put on the scales every Sunday morning so that I could be quite certain all were doing well.

"You mention Markable's wonderful showmanship. This is partly hereditary, as his sire Ch. Mark was a wonderful dog in the ring, also his grandmother, Nancolleth Belle who was the first Pointer exhibited. Our first judge was the noted expert Pointer man, W. Arkwright, who told me that Belle would breed winners—and she did. Her first litter was ten,

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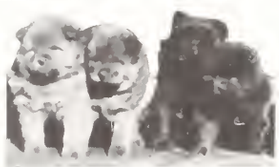


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and seven of these proved winners on bench and in the field. The greatest was Ch. Nancolleth Mark.

"Environment also has a lot to do with a dog's outlook on life, and early training from a month old. I can well remember 'standing' Peter and Pann at that age—really just playing, but that is what does the trick; the dog does not realize it's a lesson and just falls into the position you wish. After, as time goes on, just the word 'stand', a finger under the head and a flick under the tail, and Peter and Pann would pose with head and tail at correct angle, perfect trust in their owners or handlers. This is how my dogs score. They are never afraid I shall lose my temper and have slaps and hard words. No! No! *I do not* believe in whip or stick or harsh, unnecessary words. My kennel boy and my maid have learned my ways and speak to the dogs in a manner that one would use to a human being. I would not keep any one in my kennel whom I knew not to be a real dog lover.

"I am with my dogs from 9 o'clock in the morning until lunch time. Then a rest for all of us in the afternoon. After tea, I am out with them until dark. Both my husband and myself love a simple outdoor life—his hobby is shooting and our dogs live an ideal life. We have a fence around our place of 300 acres so they have plenty of partridges and birds to give them a real interest in shooting life.

"The very name of shooting to Peter was enough to make him mad with excitement. As a puppy he was always keen on hunting the ground and I am afraid he used to be rather naughty and run off to big field and Sugar Beet, where he knew he could find birds. He had to be corrected, and that was hard for me, but he soon realized what was wrong and would wait, but sometimes he would break away and then the trouble began, for when he returned it was difficult for me to keep a straight face! As he would come back and drop some distance away and wait for me to come up—and oh the sorrowful expression and what dejection when I told him to heel! Naturally I could not be cross with him long, and at the words 'Peter, are you going to be a good boy?'—'Yes,' says Peter with a jump, and paws up nearly on my shoulders and then we were friends again—he was wonderful.

"I was out training Peter with a noted trainer (G. Chapman of Trewithen). Peter's grandfather was Trewithen Must. Peter made a mistake—so Chapman said to me 'Mrs. Rowe, you must whip him.' My reply was 'No!' We walked up to Peter, who by this time had dropped. (He knew he had done wrong.) I just looked at him and said 'Oh Peter, how could you!' That was enough. Peter's heart was in his mouth, and he sprang into my arms and just asked to be forgiven.

"Chapman said, 'Mrs. Rowe, I am wrong. That dog never



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wants the whip, and what I would give to own him!' Honestly the man had tears in his eyes, to see how upset Peter was, and he said he had never seen a dog with such understanding.

"Peter always had a very sweet way of putting his two paws around my neck and loving me by rubbing his head against my face and then trying to nibble my ear. Pann was also very sweet, but Peter was and is my great love. I miss him terribly and only the expense of the voyage keeps me from coming across to see him. The most in life that I want at present is to come to your country to see Peter and Pann and especially Peter, and some day I mean to come!

"Peter was first shown at a local show and of course carried off all the prizes. Unfortunately he brought back distemper and gave it to his brothers and sisters. However, with careful nursing, all recovered without any ill effect. I do not like my dogs to be ill, but really one gets to know them so well when they are ill. Peter was a dear and so good; in fact, so good that he would actually drink brandy and glycerine and lick out of the cup, and then ask for more. Perhaps he has forgotten the taste now he is in America! He also had a passion for flowers, and would pick off the heads of all flowers. When quite a puppy he ruined a large bed of tulips by simply biting off the heads and carrying them to tell the tale. He was a great pal with all cats but hated small dogs. He won all hearts wherever he was and I think was a bit vain of his good looks; the very way he walked into the ring was enough to make him win—and he would, without a lead or my hand near him. This he did when judged best in show at Manchester, and it simply brought down the house.

"I am afraid my letter is very rambling, but I hate writing as much as I love dogs. I feel there is a lot now I ought to have told you. I have hardly mentioned Nancolleth Beryl, and she is equally as good as Peter; and their lovely Mother Ella of Crombie has not been mentioned. She is now nursing five lovely puppies; two are already named Peter and Pann. They are nearly a month old and are truly lovely. So I hope for great things later on. I forgot to say that my husband's people have had the Nancolleth strain for over fifty years."



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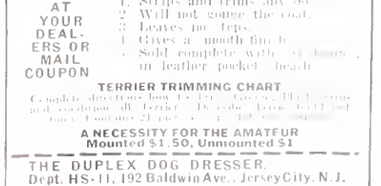


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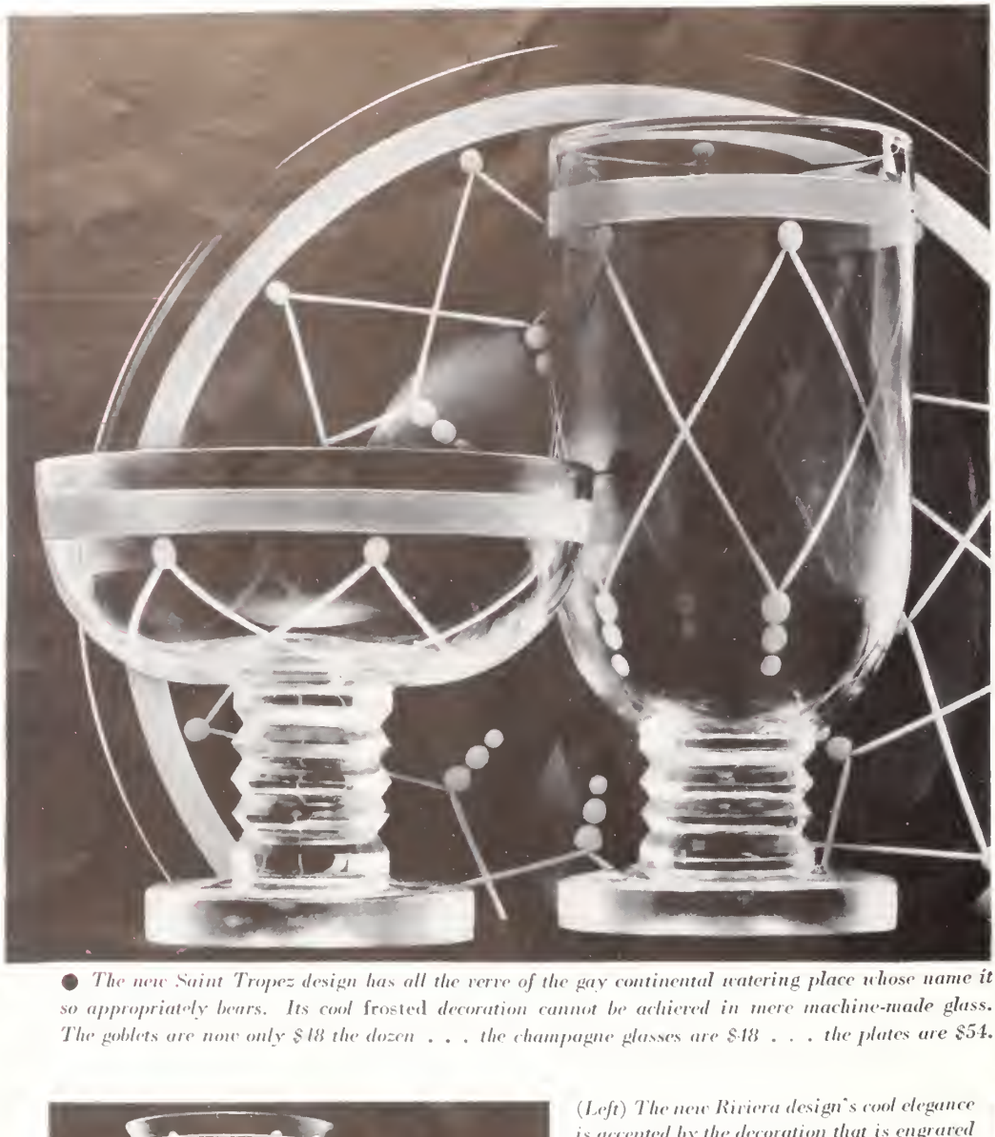
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Enclosed find $ ... for ... Dog Dresser(s) at $1.50 each. For ... Terrier Trimming Chart(s) at $1.00 Mounted ($1 unmounted).

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It's no longer a Luxury



● *The new Saint Tropez design has all the verve of the gay continental watering place whose name it so appropriately bears. Its cool* frosted *decoration cannot be achieved in mere machine-made glass. The goblets are now only $48 the dozen . . . the champagne glasses are $48 . . . the plates are $54.*

use exquisite hand-blown crystal three times a day— you can afford Steuben at the new low prices

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(Left) The new Riviera design's cool elegance is accented by the decoration that is engraved in the crystal as delicately as an intaglio is cut in a gem. This quality of decoration is impossible in ordinary machine-made glass. You'll find it only in hand-blown crystal. Goblets are $48 the dozen, sherbet glasses $42.

●

(Right) A new Steuben vase with its smart cut pattern of straight, interlacing lines and gay polka dots lends a modern note to your room. Its graceful, balanced shape and diamond-like clarity give the merest handful of flowers distinctive loveliness. Only $17.



Steuben crystal

A product of the Corning Glass Works, Corning, New York

THE BULLETIN BOARD

TENDER SENTIMENT FOR NOVEMBER. There seems to be no open season for poets' any time of year the divine afflatus can spur them into action. Witness this sentiment (nor do we blush in acknowledging its beauty) contained in the lines of Alexander Smith:

All things have something more than barren use:
There is a scent upon the briar,
A tremulous splendor in the autumn dews,
Cold morns are fringed with fire.

WARNING TO LADIES. It may be of interest to learn that in the Year of Grace 1700 Parliament enacted the following tasty bit of legislation.

"That all women of whatever age, rank, profession or degree, whether virgin, maid or widow, that shall from and after such Act impose upon, seduce and betray into matrimony any of His Majesty's subjects by means of scent, paints, cosmetic washes, artificial teeth, false hair, Spanish wool, iron stays, hoops, high-heeled shoes or bolstered hips, shall incur the penalty of the law now in force against witchcraft and like misdemeanours, and that the marriage upon conviction shall stand null and void."

REPEAL MERCHANDISE. It was not to be expected that the domestic consumption of the cup that cheers and occasionally inebriates should escape the attention of the stylist and designer. Whereas sturdy men once drained rude mugs, our libations are now accompanied by all manner of especially designed contraptions. A survey of the gift ware and novelty houses reveals a great assortment of what is delightfully called "repeal merchandise." It runs from bars to bar towels. Its cocktail napkins outnumber an Old Testament tribe. Its glasses are as the sands of the sea and its shakers are more varied than the topless towers of Ilium. When we finally come into that new freedom we, doubtless, shall be well equipped for it.

SALAD ENCOMIUM. Another report brought in by our panting and vigilant scouts is to the effect that salad is about to be raised to a course of distinction. The bowls, the cruets, the forks, the spoons are all taking on an individuality. Would that we could say the same of the salad itself. Perhaps this wish will be met by rude rebukes. Do we not have a sufficient variety of salads? Ah, yes, do we not make indecent messes of fruit? Do we not mix ingredients that are as far apart as the poles? From all such salads, may the *Bon Dieu* spare us! What we ask is a greater variety in the lettuces and greens that go into the salad bowl. With these we need only good oil, good vinegar, pepper, salt and a touch of mustard to attain a gastronomic Nirvana. No amount of fancy accessories can save the salad that lacks the necessary and respectable ingredients in good proportion.

LEARNED FACT ABOUT POP CORN. Those who will be sitting around open fires this November popping corn may find their outlook on life entirely changed by discovering why Pop Corn pops. It explodes because the moisture held within the kernel, on being heated, breaks its shell. It blows up, like a bomb or a still. If your corn refuses to pop, soak it in water for a few minutes, and dry off the kernels in a towel. Enough moisture will have penetrated the shell to restore the kernel's explosive propensities.

TREES

I wonder which I'd choose to be
If God should change me to a tree!

A Sugar Maple—compact, tall
My branches reaching out to all,
The cattle seeking me for rest,
My leaves a screen for robin's nest;
No happier lot it seems to me
Than just a spreading Maple tree!

And yet—an Oak might be my choice
Whose beauty makes the woods rejoice—
A granary for the squirrel's food,
A shelter for the song-bird's brood,
Who would not be a stalwart Oak—
The haven of all wild-wood folk!

Or stately Elm mayhap I'd be
With graceful, drooping symmetry—
A Grecian vase of antique form,
I'd proudly stand in sun or storm,
The rarest thing in Earth's green realm
What joy to be a stately Elm!

Of all God's trees I've named but three
How can I tell which one I'd be?

—Elizabeth Campbell

ROADSIDE TREES. It is said that roadsides were first planted by a Persian king, who wished travelers and pilgrims along his highways to be in comfortable shade on hot days and also because in winter, when the snows lay deep, the trees would mark the road and prevent travelers losing the way. Bunyan's Pilgrims had just such an encounter with roadside gardens. "As they came up to these places, behold the Gardener stood in the way; to whom the Pilgrims said, 'Whose lovely vineyards and gardens are these?' He answered, 'They are the King's and are planted here for his own delight and also for the solace of pilgrims.'"

We of today could well give more constructive thought to roadside tree planting. For many thousands of miles along our highways there is not so much as a leaf to cast a bit of summer shade or provide a color glint when autumn comes. Our gain in speed has been at the cost of beauty.

[illegible]

GARDENS SEEN. During the [illegible] there was a great expansion of [illegible] Gardens by the hundreds were thrown open to public inspection in the name of [illegible] and thousands of visitors saw the handling of plants and trees and shrubs and garden architecture in many and diverse ways. The purpose, we say, was usually to raise funds for some local charity, but charity is usually a two-way gift. The giver in some manner, is usually enriched. Those who visited gardens were able to gather fresh and new ideas on garden designing and the growing of plants. Out of all these pilgrimages we may expect to arise not alone a deeper appreciation of garden beauty but a wider-spread application of it as well. For with the true gardener to gain a new idea is the first step toward trying it himself.

YOUR RED CROSS. In November the American Red Cross will conduct its annual enrollment of citizens and we urge upon all our readers to do their share. The national relief work of the past year has seriously depleted the funds and heavy work lies ahead. Between Armistice Day and Thanksgiving you can demonstrate your good citizenship.

RUG QUALITY. The demand for quality merchandise which has been sweeping the country has touched many industries, not the least of which are the making of carpets and rugs. The Institute of Carpet Manufacturers is now going to attach to each rug and carpet woven by its members a label bearing the slogan "Weave Truth With Trust." When you find this label on a rug or carpet you can be assured that its maker has fulfilled the standards of quality demanded by the association.

THE SHADOW OF THE GROTTO. Are we about to be threatened with grottoes? After all, we do have artificial rockeries, and it would seem only a logical step to go from a rock garden in the back yard to a grotto in the same.

However ludicrous this may sound, let us remind you that every so often in garden history, the grotto has broken out like a fever and run its course. The Greeks not only had a word for it but had it in quantity. The Romans went in heavily for garden caves. During the Renaissance the grotto received the attention of some of the finest workers in architecture and ceramics. Even as late as Alexander Pope the grotto was a favorite garden device and that strange little man took great pride in the grotto he made at Twickenham.

Since we are doubtless in for a recurrence of romanticism in garden design, we shall probably see the grotto advanced once more as the smart thing to have. And when it comes, don't [illegible] haven't warned you!



"FORGOTTEN" CURTAINS for the WINDOW

Presenting

QUAKER "COUNTRY HOUSE" CURTAINS DESIGNED ESPECIALLY FOR CASEMENT WINDOWS

NOW, for the first time, curtains and draperies styled and sized especially for casement windows.

Designed by leading stylists, their simple beauty emphasizes the inherent attractiveness of the casement window opening. From within the home "Country House" Curtains permit a new and better outlook on life, without sacrificing the comfortable feeling of absolute privacy and without obstructing the light.

Excessive Waste-Length Eliminated

"Country House" Curtains and Shadement Cloth Draperies are made to fit casement windows without waste. Thus each dollar goes at least 25% farther by buying finer, usable material.

A New and Simple Method of Hanging

These new curtains and draperies are French Headed, ready to hang. The length is adjusted at the bottom by turning up a wide or narrow hem, single or double, as desired. How much easier and more practical than the old-style method!

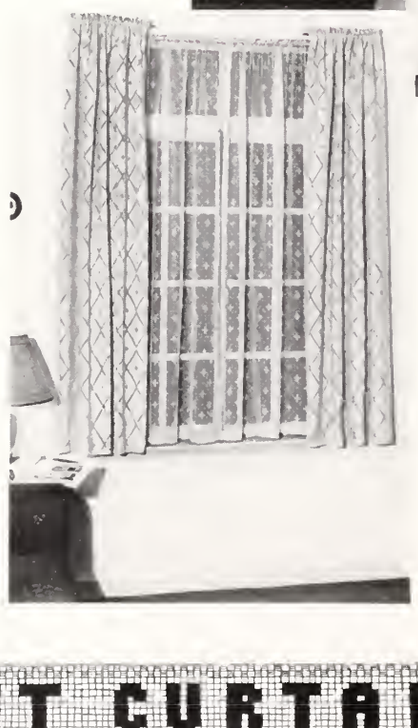
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See "Country House" Curtains and Shadement Cloth Draperies At Your Dealer's

You will find curtain patterns to harmonize with every decorative period and Shadement Cloth Draperies in a variety of color-fast tones to blend with the dominant colors of walls and furnishings. Their ability to enrich an already lovely home is out of all proportion to their modest price. Should you have any difficulty in obtaining them write theQuakerLaceCo.,330 Fifth Ave., New York.





Designed, styl and construc to beautify th charming ca ment windo



QUAKER REAL NET CURTAINS

Contents for November, 1932

HOUSE & GARDEN

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RICHARDSON WRIGHT, EDITOR • ROBERT STELL LEMMON, MANAGING EDITOR
MARGARET McELROY, ASSOCIATE EDITOR • JULIUS GREGORY, CONSULTANT

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Mrs. Walter Parke Moore, [illegible] Ritz for entertaining, has made [illegible] famous as a hostess in New York and Mexico City. is now writing hostess articles for House & Garden. Her most recent book, a book of Mexican memoirs, has just been published by The Century Co.



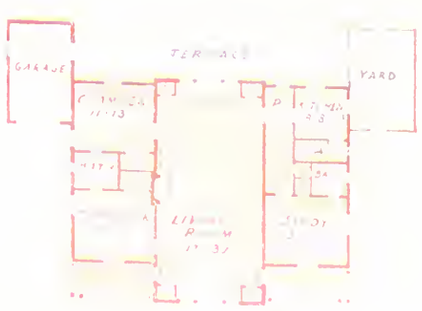
Frances T. Miller, of Frances T. Miller, Inc., a shop which features imported wall papers, American-made textiles and handwoven rugs, is an outstanding designer in the modern manner. She is particularly interested in rug and fabric designs, as well as in interior architecture



Ysel, Inc., has as its director a distinguished decorator, Mrs. Thomas B. Robinson, whose career began as an artist. She now holds a prominent position in decoration and we are proud to show on pages 40 and 41 three original curtain ideas she has done for House & Garden

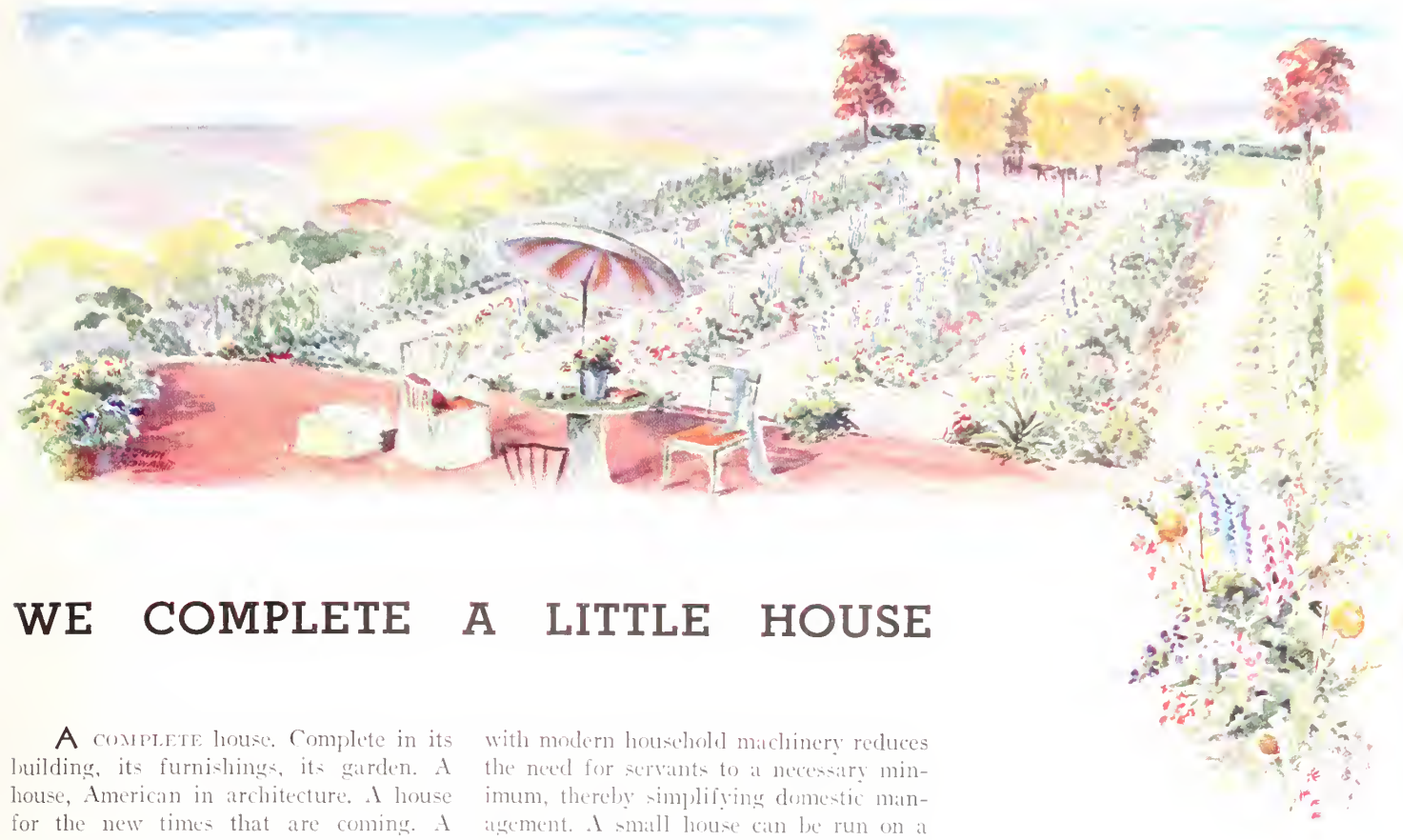
WHO IS WHO IN HOUSE & GARDEN





House & Garden's little house for beginners

THE FRONT façade is composed of a Palladian window flanked by porches giving entrance to the living-dining room. Bedrooms and bath are on one side; kitchen and study or maid's room on the other. A terrace leads to the garden. Howard & Frenaye were the architects. Mary Rutherfurd Jay designed the garden. Furnishings are by W. & J. Sloane. The complete house is on view at W. & J. Sloane, 5th Ave. at 47th Street, New York



WE COMPLETE A LITTLE HOUSE

A COMPLETE house. Complete in its building, its furnishings, its garden. A house, American in architecture. A house for the new times that are coming. A house in which a young couple can start life together or a small family enjoy simplified living. A house worthy of any well-maintained American community. A house easy to live in and comfortable to manage. A house offering its owners sufficient advantages for taking a part in the community's social and civil life. A house that would set well upon a 75 by 150 foot plot. The cost of building the house to be in the neighborhood of $5,000, the furnishings $2,000, the garden $750.

These were the specifications House & Garden required when it asked the architects, Howard & Frenaye, to design a house for its readers—a house to serve as the first of a series of complete small houses.

It had to be completely visualized in plan and detail because no home is adequate without architectural merit, honest building, furnishings in taste, proper landscaping and a garden in which to live and work. The ideal home is the sum of these parts.

Its architecture had to be American since it was designed to fit into the American suburb or countryside. Indigenous architecture is usually comfortable to live in because it has been evolved by the experience of previous generations fitting themselves to their environment. Moreover indigenous architecture displays the tradition of its past.

It had to meet the requirements of the new times that are coming. What are some of these requirements? Simplified living is one. The small house equipped with modern household machinery reduces the need for servants to a necessary minimum, thereby simplifying domestic management. A small house can be run on a small budget. The manner of living need not be lowered because the house is small in proportions. The richness of its owners' lives depends on the completeness of the house plus the quality of their tastes and the diversity of their interests. It should afford chance for simple entertaining. It should have a garden so that the owners can take a part in community garden activities and enjoy the sport of gardening. It should provide room for children. Such a house would serve the purpose of a beginning family.

THE ARCHITECTURE. Living on one floor has become the habit of many people accustomed to apartments. Consequently, the one-floor house was chosen. In both front and rear the main architectural feature is a large Palladian window set in an advanced bay. In front this is flanked by brick paved porches. In the rear the middle member of the window is a French door leading to the terrace. On this rear façade the terrace is enclosed at one side by the wall of the garage and on the other by the lattice of the laundry yard.

THE BUILDING MATERIALS. The house is designed to be built of wood, using treated wood shingles for the walls or clapboards or shiplap. The roof would be shingled. Except the Palladian windows, all windows and doors are of stock pattern and require no special mill work. Expanded metal with plaster or wall board would make the partitions. Wall and roof insulation would be according to one's purse or local climatic conditions.

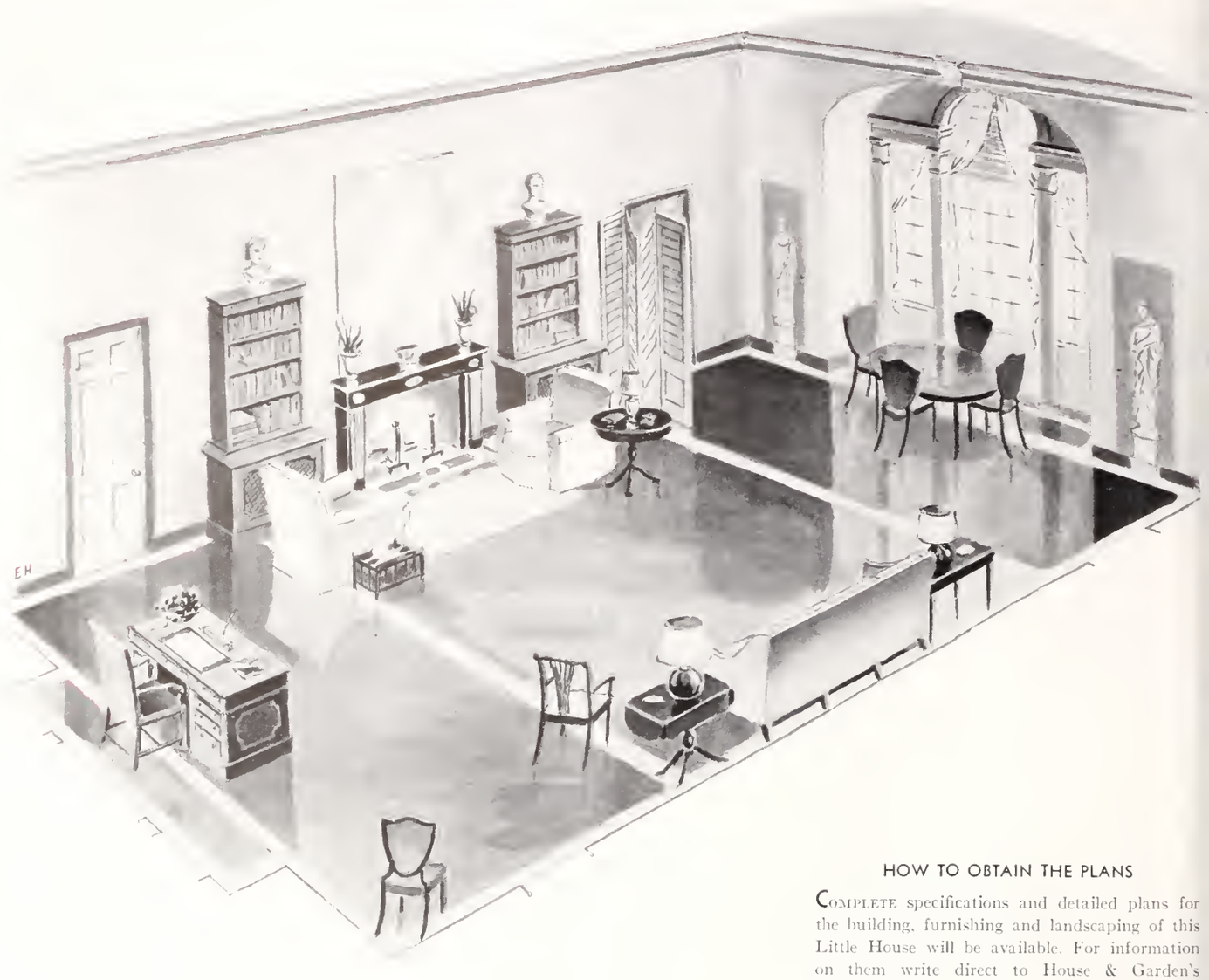
Only a portion of the area under the living room need be excavated. This will contain the heating plant and storage space. A larger excavation would provide a laundry and play room.

A large attic is over the entire house and can be used for storage.

Readers interested in erecting this house will receive information on how to obtain complete details by writing House & Garden's Reader Service.

THE PLAN. A large part of the floor area has been given to a combined living and dining room 17′ by 31′. For the small family a separate dining room is actually a waste room since it is used for so few hours of the day. In this long room the two Palladian windows give abundant light. Flanking the windows at the living room end are clothes closets; at the dining end are closets for china and linen. These are made with doors flat against the wall. The ceiling is rounded. At one side is a fireplace. Since the kitchen equipment is designed to be electric there is no need for another chimney. This one chimney will serve both the heating plant and the fireplace.

To one side of the living room are two bedrooms with a connecting bath. Each room has a large closet. The master's room is in the rear, with a window overlooking the garden and one on the side. The spare room—which also could be used for a child—has windows on the side and front, affording sufficient light and air.



LIVING-DINING ROOM IN WHITE, BLACK AND GREEN

HOW TO OBTAIN THE PLANS

COMPLETE specifications and detailed plans for the building, furnishing and landscaping of this Little House will be available. For information on them write direct to House & Garden's Reader Service, Graybar Building, New York

On the other side of the living room is first a study equipped with a bath that can be used for a servant's room. A broom closet is in the passage behind it and the kitchen occupies the remainder of the rear corner. A service door leads from the kitchen to the laundry yard.

FURNISHING

In selecting color schemes and furnishings for this Little House certain points were kept in mind as ideals. The house being of American and classical heritage, it was desirable to make the furnishings reminiscent of a heritage. A frankly modern living room, for example, would be out of place, whereas a room with Georgian furniture and a modern treatment of walls and floor was suitable. The Book Club in London furnished inspiration for this room. The study is rural and masculine, with its pine-paneled walls and rope molding edged [illegible]

Again, a high standard of taste must be maintained in the design and the making of the furniture. In many instances the pieces are copies or slight adaptations of familiar documents. They are available at prices to meet the present day purse.

In the illustrations we suggest desirable furnishings; they can be approximated at any good furniture store or furniture section of a well-equipped department store.

LIVING ROOM

WALLS: Dead white.

FLOOR: Black linoleum divided into sections by a 12″ border of white—in the corner of each section a green star. A white Empire decoration—probably a lyre—in a circle of laurel leaves in the center of the middle or largest section. White hand-tufted rug in front of mantel.

CEILING: Emerald green.

BASEBOARD AND DOOR TRIM: Black.

MANTEL: Black and white marble, which could be reproduced in wood to the same advantage.

OVERMANTEL: Plain mirror screwed to the wall.

VENETIAN BLINDS: Cherry red with white tapes.

CURTAINS: White sudanette, faced with emerald green, white glass bell fringe.

SOFA: Red and white stripe.

DINING CHAIRS: Emerald green leather fabric.

DESK CHAIR: Emerald green leather fabric.

WING CHAIR: In white corduroy with red buttons and fringe.

EASY CHAIRS: By fireplace, covered in chintz in an emerald green ground with white swags and red ropes and tassels.

TWO SMALL ARMCHAIRS: In green.

ARMCHAIR: In fireplace grouping—in white.

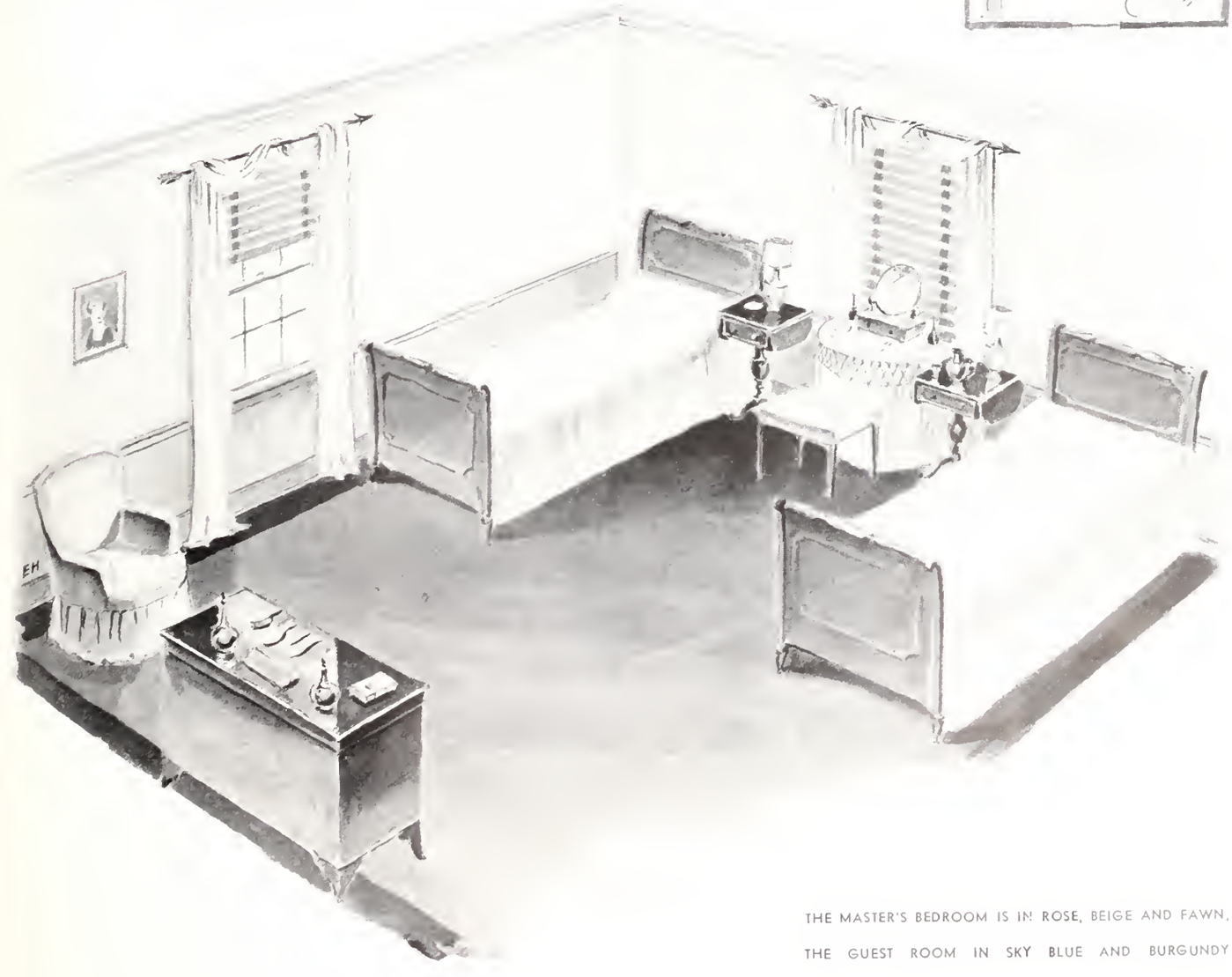
SCREENS: Two white shutter screens.

ACCESSORIES: White.

LAMPS: At each end of sofa is a black and gold lamp; the other lamps in the room are white. (*Continued on page* 65)



A PINE PAPER IS USED ON THE STUDY WALLS



THE MASTER'S BEDROOM IS IN ROSE, BEIGE AND FAWN,
THE GUEST ROOM IN SKY BLUE AND BURGUNDY

Slums and waste



LAST YEAR when HOUSE & GARDEN launched its crusade against slums and various types of obsolete buildings, the slum was not being seriously considered as one of the opportunities for the improvement of our pressing economic situation. Since then both federal and city governments and many organizations devoted to the general betterment of citizens and cities have turned their attention to these obsolescent parts of our communities. The eradication of the slum, they began to realize, is one of the public works that might well provide not alone employment for many trades and hands but would also appreciably increase real estate values and taxable districts.

This realization followed as a natural consequence on an investigation of wastefulness. Those years of booming prosperity were also years of gross excess in expenditures. What we like to think as the prosperous years were also the wasteful years. So far this campaign against wastefulness has been directed mainly at city and federal budgets. Taxpayers demand and will see that the splurge of public moneys on running government is halted and more of the funds be spent where all can derive some real benefit. Once this program is well under way, they can begin working on those areas that are exceedingly wasteful of both human life and property values—the slums.

THERE ARE two major solutions for slum districts: either you tear down the rookeries and build new, clean and modern housing units, or else you open up areas in other parts of town where low renting housing units can be erected to accommodate those who hitherto dwelt in slums, and then turn the old slum districts into parks and boulevards. Mere surface improvements will never eradicate slums. Almost invariably the tenements and houses are past reconstruction and improvement. You can only obliterate them and build afresh.

These are no mere idealistic dreams; they are stern facts. In many a city abroad can be found just such radical handlings of obsolescent areas. Indeed, some of the cities are so far in advance of many American towns of equal size that they should cause us to blush. These foreign communities have long since learned that slums are wasteful, and in pursuing a campaign for civic economy, slums are among the first of the wastrels to go. This conclusion is in line with all advanced social thinking to which none of us can be blind.

Unless some new thinking and social alignment comes from this travail of depression we might as well not have suffered it. It, too, will have been wasted. What the particular details of that new order will be none of us can say, nor do we dare to prophesy in what manner it will come about. Please God it will come by gradual and persistent evolution rather than by radical uprooting of our social system. But in whatever way it does come, we shall have to chart the course of our civic activities by returning to simple and decent principles. We have got to learn that henceforth we no longer can live *on* the people, that from this time forward we must live *with* them.

The slum is the most conspicuous example of the result of living *on* the people.

AN ALMOST equally serious problem that we are facing is the potential slums. Here the problem is not one of the crowd so much as it is a challenge to the individual. In the course of the last few years, when to many families the necessity for maintaining life at a fairly normal level caused all other matters to be shelved, the home was neglected. Ride through middle class suburban districts—and there are hundreds of them in this country—districts where the maintenance of homes has been neglected, and you feel the overshadowing menace of an approaching slum. A few more years of neglecting to paint those houses, a few more years of those cracked front stoops and walks, a few more years of those sleazy curtains, and those who can afford it will move out of the district and it will begin to slide downhill. Once it has begun to slide, property values will take a tail spin.

What we desperately need today is one man on every such suburban street who is willing to maintain the appearance of his home at all costs. Given that bell-wether, the street will follow him. One man to whom a coat of paint is of prime importance. One woman to whom new curtains are necessary to self-respect. One family to whom the well-kept garden is an essential that cannot be neglected. Give us these leaders, and the menace of the slum will surely be removed.

THERE IS every indication that when home building returns in this country, it will start with the small and medium sized house. Even the most affluent of us has tired of big houses that are wasteful of money and energy to maintain. During the past few years a whole new race of people has arisen who are realizing that the size of one's house is no indication of its taste nor the standard of living pursued within its walls. Indeed, it is easier to maintain high standards within a small compass than within one so large that it enslaves the owner. Whether they be the new rich or the new poor, the people of real taste in the next few years will be the people who are capable of differentiating between wastefulness and wise expenditure in all matters.

The prosperity of a community is measured not by the grandeur of a few large houses but by the general average of taste shown in architecture, furnishing, gardens and maintenance of small or medium-sized homes. These are our bulwarks against the encroachment of slums.

—RICHARDSON WRIGHT



ROBERT MACLEAN GLASGOW

Craftsmanship and texture

The naïve irregularity of [illegible] is due to the use of local materials and weathering. [illegible] effects [illegible] highest order of craftsmanship [illegible] appreciation of the beauty of textures. Both the [illegible] of Frederick Dupont of New Haven, Conn. [illegible] R. A. Gallier [illegible]

The care that good house plants need



FUCHSIAS—ALL-YEAR FAVORITES

IN EVERY family there stands out one legendary grandmother who was famous for her luck with growing things. People came for miles around to see her luxuriantly blooming Begonias, Geraniums, and Fuchsias that touched with beauty the rude interiors of pioneer days. She could plant a stick in a pot and make it live; she "had a way"; she was "lucky" with house plants —such were their repeated comments.

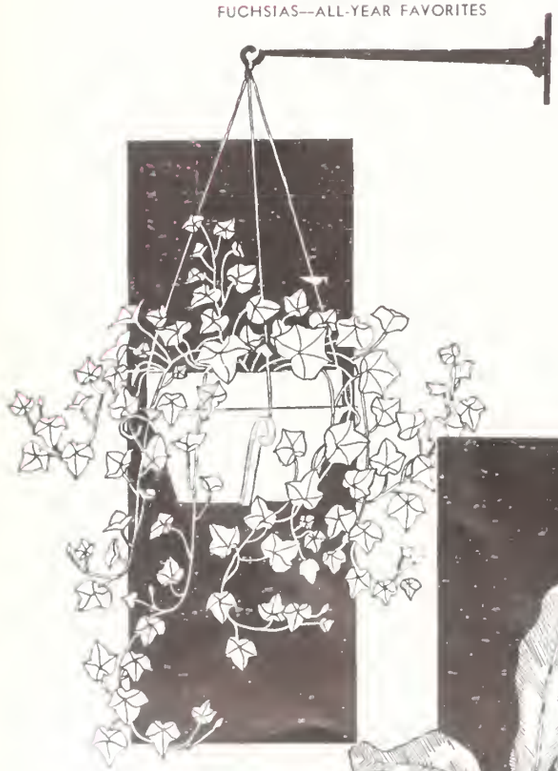
Yet had these unobservant visitors trailed grandmother through her busy weeks, following her tirelessly from an oven filled with fragrant loaves to a mending basket heaped high with homespun clothing, they would have discovered her secrets. Every day at the same time grandmother spent a few brief minutes on her house plants. Every day, with a quizzical glance, she determined their individual needs. And when she did break off a piece for a new plant, she did it wisely!

Consistent attention and an understanding of the needs of house plants—these, and not "luck", were the basis of grandmother's success. And these same factors, if supplied today, will inevitably bring your house plants also to the same attractive peaks of perfection.

The beginner who wants to be sure, first of all, of giving this faithful attention should start with only as many plants as she can adequately attend. A dozen will scarcely require ten minutes a morning, but this care must be persistent. What is the use of hovering over house plants with a sentimental affection during the late fall days when, to the enthusiastic gardener, they are a substitute for the sunny stretches of blazing color just blackened by the frost, or of petting and pampering them through an unpropitious January, if they are forgotten during a flying trip to Bermuda at Easter time? Caring for house plants must be associated with those other regular duties of the home, such as checking over menus, winding clocks, and getting the children off promptly to school.

Through this regular attention, then, knowledge will soon develop. Gradually each plant's needs, state of health, and individual habits will be understood.

In a general way this wisdom is only a duplication of natural outdoor conditions, applied to indoor growing. What *is* Nature's way? How can it be attained



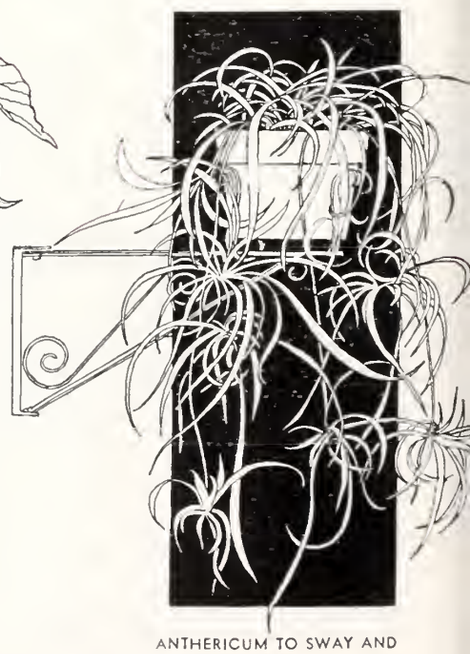
ENGLISH IVY TO TRAIL



BIRD'S NEST FERN FOR SHADE



BEGONIAS FOR FOLIAGE AND FLOWER



ANTHERICUM TO SWAY AND

By Helen Van Pelt Wilson

indoors? "Luck", so called, will come when the answers to these questions are found and put in practice.

Light, first of all, is necessary. Foliage plants such as the Sansevieria, English Ivy, and Ferns will often thrive at northern windows, but the flowering plants, such as the Begonias, Geraniums, and Primroses, require all the winter sunlight that eastern and southern exposures can supply.

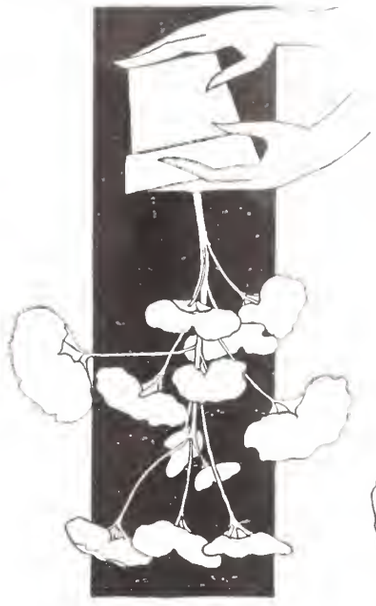
To them an even temperature is also important if they are to be in proper condition to produce blooms. For all house plants a daytime heat of sixty-five to seventy degrees is ideal, and at night the drop should not be below fifty-five degrees. Some plants—the Cyclamen for example—prefer cooler days; few will endure it warmer.

Fresh air is just as essential to house plants as it is to humans. And no matter how the snow drifts without, there must be two ten minute periods of ventilation each day, morning and afternoon. Sudden chilling of warm rooms, and especially direct draughts, can be avoided by using a canvas window screen or by ventilating indirectly through the open windows and doors of an adjoining room, and during periods of ventilation even fifty degrees will not prove harmful with such precautions.

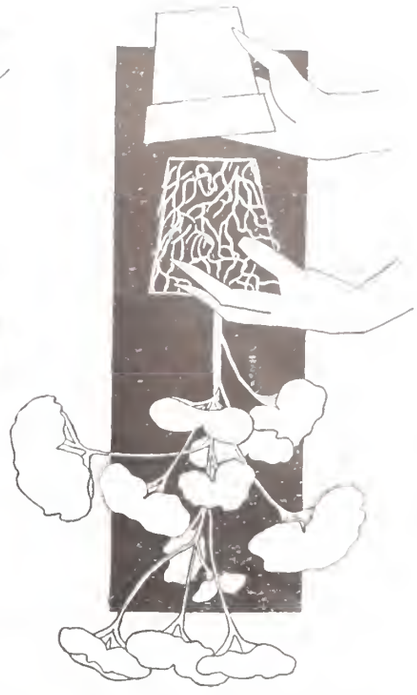
When flower buds fail to open, or when



A PANDANUS WITH PROPER DRAINAGE



HOW TO DE-POT A HOUSE PLANT



CROWDED ROOTS CALL FOR LARGER POT

leaves, for no apparent reason, dry or blacken or curl, it is a fairly sure sign that there is gas in the atmosphere. When leaf tips brown it is frequently because the plant has "caught cold" in a draught. Both of these conditions can usually be avoided through regular and proper daily ventilation.

Another one of Nature's conditions that is most difficult to duplicate is a moist atmosphere. Fortunately, plants are benefited by the discovery that moisture in the air is good for people too. Such devices as humidifiers on radiators react to their benefit. As a further means of conserving moisture florists recommend placing the plants on pebble-filled galvanized iron trays built to fit window sills. These trays should be two inches deep. If they are kept filled with water, constant evaporation will take place. The plant itself, however, in order to avoid the unhealthy condition of constantly dampened roots, must always sit on the pebbles above the water level in the tray. A strip of painted molding tacked on the window sills conceals the tray and makes the arrangement decorative as well as practical.

Frequent spraying of plant foliage (except for the hairy leaves of African violets, Gloxinias, and some Begonias) heightens humidity. Fine mist sprayers can be used in any room without moving the plants, as the spray is so delicate and so easily directed that adjacent curtains and upholstery are not injured.

Spraying also keeps a plant free from dust and soot, and, since plants breathe through their leaves, this cleanliness is important. For Ferns, Rubber Plants, and Palms, soap suds should be used in the spray every ten days. The underside of the leaves must then be as carefully reached as the upper, for here it is that plant pests lurk. Wiping the leaves of the broad-leafed plants with a damp cloth is an adequate substitute for spraying.

To duplicate Nature's supply of water requires judgment and no set rules can be given. The dormant plant requires less watering than the flowering one; the small pot more than the large. In sunny weather plants dry out more rapidly than when it is cloudy. Daily watering is not essential, but daily examination is. The reward for that faithful examination will be a growth in judgment. You will learn that *when the top soil feels dry to the touch, and when the appearance of pot and earth is light then is the time to water, and to water freely.* The whole root system should be so saturated that excess moisture will run out the drainage hole in the pot. Unless a pebbled tray is in use, this excess should then be removed.

Dampening the top half of the earth ball doesn't constitute watering and is nearly as harmful as prolonged drought.

When Nature's soil conditions are to be reproduced for indoor plants, there are many things to consider. A different soil mixture, however, is not essential for each variety. In general, a formula consisting of one-quarter loam, one-quarter sand, and one-quarter well-rotted barnyard manure or leafmold can be used. Begonias, Ferns, and Fuchsias prefer the leafmold. Plants with heavy roots require a more loamy soil; plants with fine, thread-like roots thrive best with a larger proportion of sand incorporated in the mixture.

For quick- (*Continued on page* 78)



THE NORTH GABLE AND GARDEN SIDE

GEORGE H. VAN ANDA



LONG PLAN AND SERVICE WING

Chimney pots and brick whitewashed on a manor

THE RESIDENCE of Henry E. Coe, Jr., at Syosset, L. I., is a frank transplantation of the English manor house type—chimney pots, whitewashed brick walls, roof slates and all—to the American scene. And since that style is livable and sufficiently picturesque, the house both suits the low hilltop site and meets the family requirements. The long narrow plan guarantees ample sunlight and air. Roger H. Bullard, architect

MUCH of the success of this type of architecture depends on the roof lines and the handling of the eaves and the massing of the chimneys. Here and there the roof softens to a curve over the window tops. Gables are featured. The enclosed porch is a concession to the American custom of semi-outdoor living. This English country architecture has made itself felt in the interiors, as in the Chippendale dining room



ENTRANCE APPROACH AND NORTH FAÇADE



CHIPPENDALE DINING ROOM



THE FRONT ENTRANCE

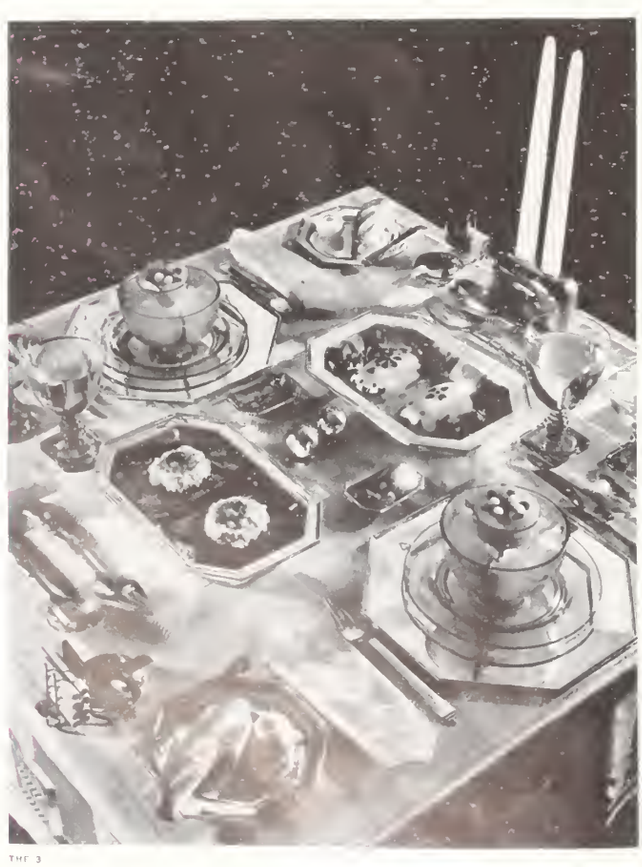
Supper after the theatre

By Leone B. Moats

Since it has gone out of fashion to be blasé, we all confess to a childish desire to get to the theatre in time to see the curtain go up, an increasingly difficult feat now that people remain in the country so far into the winter or live on the East River or in the 'nineties. It is out of the question to have dinner beforehand, for that only means gulping down the food, a mad race against traffic lights and arriving at the beginning of the second act. Hence we see the return of the late supper into general favor.

In New York, there is a hostess who cannot bear to miss a single play during the season and therefore usually takes her guests to the theatre. She has become such an expert at this form of entertaining that we asked her to give us a few details of how she does it.

"I always ask the guests in for a bite at seven-thirty," she said, "which means that we can get away by a quarter past eight. The arrangements never differ; a small table covered with a lace cloth and a silver tray is set up in the drawing room and on it the butler places a huge square of ice hollowed out to contain a bowl of fresh caviar. A silver covered dish on the same table keeps the thin slices of buttered toast warm and the crystal hors d'oeuvres dishes with quartered lemons and chopped yolks and whites of hardboiled eggs provide a quiet note of color. A champagne cooler occupies the center of another lace covered table and is surrounded with those very long-stemmed glasses they use in French night clubs, that have such a festive look. I don't know of any two things that promote the party spirit like caviar and champagne and, really, they cost very little more than several kinds of sandwiches and five rounds of cocktails.



THE 3



THE 3

"The actual meal is put off until our return from the theatre. During the winter season when nobody wants to go to bed at an early hour you have to do something with your guests after the performance in any event. You simply can't deposit them on their doorsteps at eleven o'clock after they have taken the trouble to get dressed up and have been stimulated for a big evening by an amusing play; that is, if you wish any kind of reputation as a successful hostess. If I invite the type of person who must be *en vue* every minute, I take them to a musical comedy and then to the night club most in vogue for supper. On such as these the charms of intimacy, good conversation and subtleties of perfect arrangements are lost. On the other hand, if I have a group of good conversationalists culled from the social, theatrical, musical and literary worlds, I have the supper at home. The only dull friends I invite are women so beautiful that they are a decoration in themselves.

"The supper is served in the dining room and, although I often invite a few extra guests who have not been to the play with us, I never have more than twenty people, the maximum number my table will seat comfortably. Each person is assigned a place, just as at a formal dinner, except that in this case it is congeniality, not precedence that determines the seating. The room is lighted only with candles which cast a discreet gleam on the silver and glass and promote the essential atmosphere of intimacy.

"Lightness in the food is as necessary as it is in the conversation and decorations. The lateness of the hour must be kept in mind when making out the (*Continued on page* 62)

Left. Supper for two in modern setting. Food from Central Park Casino. Green cloth and napkins, Mosse. Silver service plates, butter plates, dishes. Black, Starr & Frost-Gorham. Flat silver, salts and peppers. Jensen. Candleholder, candles. Rena Rosenthal. Green glassware. Fostoria. Cigarette holders and ash trays. Cartier

Above. Also for two. Modern silver coffee pot, cream pitcher, sugar bowl and tray with green jade handles, silver compote and bonbon dish. Black, Starr & Frost-Gorham. Dessert spoons and forks, serving set and coffee spoons. Jensen. After dinner coffee cups, saucers and dessert plates of green glass. Fostoria





THE 3

A 17th century oak table laid with old pewter makes a perfect setting for an after the theatre supper planned and prepared by the Waldorf-Astoria. Table. Basil Dighton Pewter flatware, serving spoons, oval platter, matching plates with scalloped edges. Wanamaker. (Left) Oak beer pitcher, pewter top and bands. Westport Antique Shop. Tankards from Wanamaker and Westport Antique Shop. Cricket table. W. F. Cooper Round pewter platter and plates. Vermay Pewter centerpiece, peppers and salts, olive and pickle bowls and spoons. Cooper. Carving set, fruit, cheese and fish knives with horn handles. Henckels. Silver oyster forks. Macy's. Cheese boards, wooden fork and spoon. Lewis & Conger. Bread tray, tea caddies for cigarettes, potato chip bowl, bean pot ladle. Westport Antique Shop. Red and white checked napkins. Mo



DR. PAUL WOLFF

Threshold of the winter

GRAY mist along the wooded slopes, dripping from the twigs, softening the sere leaves underfoot. Gaunt trunk and branch and brushwood, austere for the bitter coldness soon to come. Far off the tonguing of a hound on some mysterious, unguessed trail. And always, on every hand and in each scent of air, the certainty that autumn wanes and winter is drawing close

What size rooms for my house?

A practical guide to choice of appropriate room dimensions · By Phil Pearsall Scroggs

How often the home-building venture is begun without the slightest idea as to what should be the size of the various rooms! Naturally, there can be no hard and fast rule governing room sizes, but a good general idea of the customary dimensions will serve as a basis for working out what is best in a particular case.

It is obvious, of course, that a large family will need larger living and dining rooms than would a family of two or three. And a family that entertains a great deal requires a generous living room. One that delights in dinner parties is compelled to have a proportionately bigger dining room than is necessary for family use. The master's bedroom which serves also as boudoir or private living room must be larger than if merely a sleeping room. The kitchen will naturally be measured to the strain that is going to be put upon it.

Perhaps no better method of determining what size rooms will be suitable has ever been devised than that of the prospective owner actually measuring the size of rooms he likes—that come closest to meeting his requirements. It may be that one such room is a little small, or a trifle too large. Measurements may be taken and then proper increase or decrease in size made to conform to his particular wishes.

In order to arrive at some sort of basis on which to establish average room sizes, I have taken over one hundred houses, already built, of eight rooms each, and noted the sizes of the rooms in each. All these houses were designed by reputable architects, most of them having a national reputation. About an equal number of the most prevalent types and styles of houses was selected, with approximately the same number from each section of the country. An average was then established of the width, length and area of each room. Following is a table of these averages.

	WIDTH	LENGTH	AREA
Living Room	15′-1½″	x 23′-11½″	=362.66′
Dining Room	13′-9″	x 15′-11½″	=219.14′
Kitchen	10′-4″	x 13′- 2¼″	=136.38′
Pantry	6′-9″	x 9′- 7½″	65.03′
Large Bedroom	13′-9″	x 17′- 0¾″	235.08′
Middle Bedroom	12′-6″	x 14′- 7″	182.10′
Small Bedroom	10′-9″	x 13′- 3″	142.70′
Bath	6′-6½″	x 8′- 5½″	55.24′

In planning the size of a room, neither the architect nor the owner would deliberately choose dimensions which included fractions of an inch. Therefore it would be proper to say that the average size living room is 15′-0″ x 24′-0″; an average kitchen, 10′-0″ x 13′-0″; etc. It may be truthfully said that any room, of the same type, that is materially smaller than that shown in the preceding schedule is a small room, and, conversely, a room that is materially larger is a large room.

Having found the average area of each of the principal rooms in an eight-room house, it is now possible to say definitely what ratio each room bears to the other. Of the eight rooms listed in the schedule the ratio is as follows.

LIVING ROOM	25.9%
DINING ROOM	15.7%
KITCHEN	9.8%
PANTRY	4.7%
LARGE BEDROOM	16.8%
MIDDLE BEDROOM	13.1%
SMALL BEDROOM	10.2%
BATH	3.8%
TOTAL	100.0%

With a known or pre-determined size, then, for any room in the house, the balance of the house may be planned so as to be in proportion to the average. If, for example, it was arbitrarily decided to make a dining room 18′-0″ x 20′-0″, the living room, from the preceding ratio table, would have to be approximately 22′-0″ x 30′-0″ to be in proportion.

The fact that the area of a room is correct in proportion to the other rooms, however, is not all that is necessary. Obviously, a room might be of average area, yet have entirely different proportions from the average. For instance, a room 17′-0″ x 21′-0″ or one 19′-0″ square contains the average area yet the proportions are entirely different. A room in the average proportion as to area should also have length and width in proportion to the average also.

Just a word about ceiling heights. Again, there is no more satisfactory way for the owner to be satisfied on this point than by measuring a room which has suitable dimensions and a ceiling of pleasing height. The larger the rooms, the higher the ceilings may be. But ceilings should not be too high in any house. Winter houses or houses in cold climates may find ceilings of 8′-6″ and 8′-0″ entirely satisfactory, but this is entirely too low for houses situated in warm climates. In such climates 10′-0″ and 9′-6″ are much more desirable ceiling heights. Average heights are 9′-6″ and 9′-0″.

Sometimes the prospective owner has not had an opportunity to learn, by experience, just what sort of rooms are most suitable for him. Frequently the owner gets his or her first experience in house management when he or she moves into a new home, and is absolutely lost on the relative values of room sizes. In any case the safest guide is a good architect. Go to him as you would to your doctor. Tell him all the conditions and he will help you solve the problem. That is, after all, what your architect is for.

Between now and the time you will put yourself into an architect's hands keep looking at rooms with a view to whether or not you would wish them in your own home. Discover just what it is you like or dislike about each. Then you will know the features to seek or avoid for your own place.

When you do go to an architect, be sure to tell him all your desires. Do not make him guess the things you will like. Study carefully the preliminary plans he will draw. Go into every detail carefully. Changes should be made in the plans—not later on in terms of actual walls and floors.





JAMES A. L. DAVEY

IDEAL MASSING ON A DRIVEWAY BANK

Growing rhododendrons for magnificent effects

By P. M. Koster

THERE can hardly be an argument over the claim that the Rhododendron is the most beautiful of all flowering evergreen shrubs. Its large gorgeous flower trusses range in color from dark to light purple, from the darkest to light rose, from bright to dark red and show all shades of white. How proudly, boldly, and in what great profusion they are borne!

Though this article deals only with Hybrid Rhododendrons and only a few varieties of them, it must not be forgotten that *maximum, carolinianum, catawbiense* and the numerous varieties with small leaves require the same soil conditions and must be planted and treated in a similar way to that needed for the hybrids.

We do not have to travel far to see beautiful Rhododendrons. Fine plants are in Bronx Park, New York and in Long Island and Westchester County parks, in the Arnold Arboretum, Boston, in Highland Park, Rochester, Lakeview Cemetery, Cleveland, and Golden Gate Park, San Francisco. I have seen beautiful plants in Greensboro, N. C. and Louisville, Ky. flowering profusely in the open sun. Generally speaking they will grow where the summer temperature is not excessively high and the winter frost not too severe.

As is well known, Rhododendrons need a fairly acid soil in order to obtain the very best results, but in neutral soils satisfactory results can be obtained by proper treatment. Soils containing lime, however, must be specially prepared.

How do we know whether a soil is acid or neutral or contains lime? A simple chemical test will disclose the facts, but we can judge pretty accurately by observing what kind of plants are growing in the surroundings where we wish to plant Rhododendrons. Where Laurel, Blueberries, Sweet Pepper-bush or Heath grows, Rhododendron will do very well; where White Pine, Larches, Birches and White Oak succeed we can safely take a chance.

Rhododendrons are moisture loving plants. Provided they find moisture, they can be planted under partial shade or in the open sun. I have seen splendid plants under both conditions. If they are planted too close to large trees they will not be happy because the network of the tree roots will take the lion's share of the moisture. Notwithstanding this disadvantage Rhododendrons mostly do well in the woods because they find there the right degree of acidity which (*Continued on page* 74)



LARGE BUSHES PRONOUNCE AN ENTRANCE

PROPER soil and proper site are two essentials necessary for successful Rhododendron growing. They can be planted from August on and must be well mulched and kept thoroughly watered until winter. The color variations are many

BOTH in the mass and in the individual flower, Rhododendrons offer great beauty. They can be used as specimens, though the best effect is had when the bushes are massed and the colors blended Modern hybrids are especially effective



FLOWER OF CATAWBIENSE



THE GREAT HEADS OF MAXIMUM



ROCOCO CURVES AND GRACE

ANTON BRUEHL



THE BAROQUE DINING ROOM

In the living room the French rococo doors and console, the Louis XV chairs, the mantel, and the Louis XV Chinoiserie wall panels are all in the same spirit and manner as the baroque dining room. Coloring in this room is extremely subtle, with gray-green walls and woodwork, curtains of misty rose taffeta and the carpet a deeper rose. The armchairs are an old white covered in a dull blue-green brocade

Walls in the baroque dining room are hung in 18th Century Italian damask, originally woven for one room and now a mellow blue-green shade. This material also makes the curtains. The furniture, painted old white and gold, is mainly Louis XV, the curves of the French pieces being entirely harmonious with the rococo scrolls and carving of the German baroque boiserie. The carpet is a mellow copper color

Baroque curves in a Palladian house from New England

ONE of the most interesting and unusual houses in Hartford, Conn., is the residence of A. Everett Austin, Jr., which was copied from a Palladian villa of the 16th Century near Venice. Everything in the lines of the house is perfectly symmetrical, the dominant feature being the portico with tall pilasters flanking the entrance. The exterior, of wood with boards laid flush, is white. Leigh French, Jr., architect



BAROQUE BOISERIE FROM BAVARIA

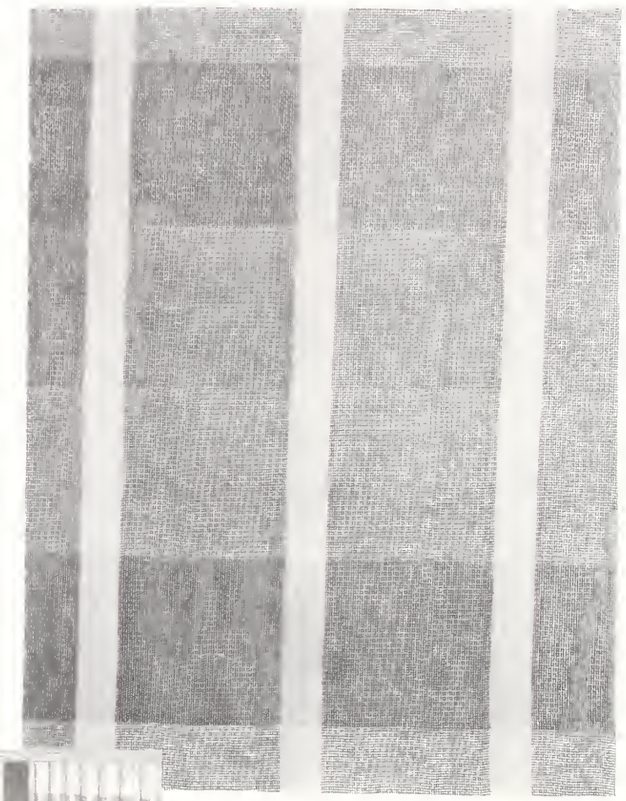




AFTER A PALLADIAN VILLA NEAR VENICE

WITH German baroque decoration having a decided flutter these days, it is interesting to find this vigorous Teutonic expression of 18th Century French forms in this house in New England. Mr. Austin, who is director of the Wadsworth Atheneum and Morgan Memorial, found the delightful boiserie used in the dining room—the scrolled doors and arch all florid curves and grace—in a house in Munich dating from about 1730. Like many baroque rooms, the wood trim is painted old white. Another view of the dining room appears opposite

Make your new curtains from one of these six practical designs



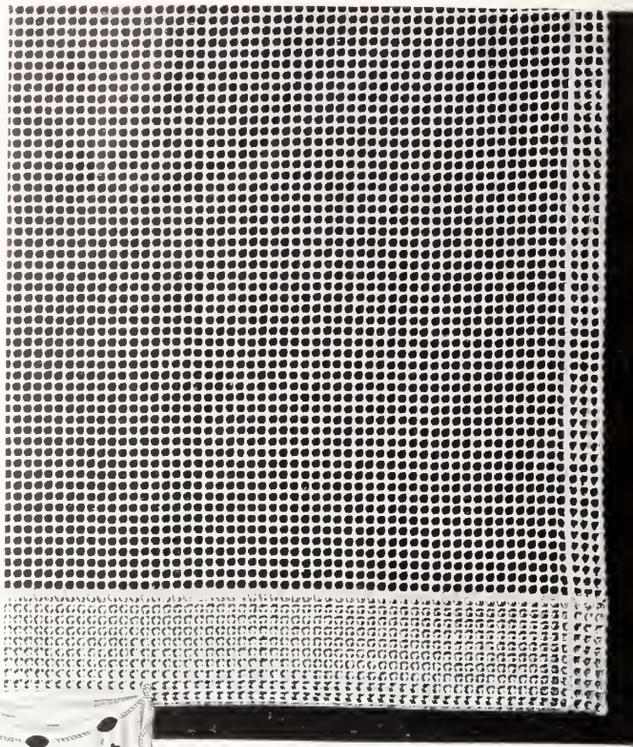


TO THE GENTLEMEN

ESPECIALLY usable in a man's room, the curtains at left are strictly tailored, depending for interest upon the design of the material—an imported, striped, silk net in cream, gold and gray. A single width of the fabric, 62 inches wide, is used, finished at the top with a French heading and falling in straight folds to the floor. Material needed, approximately 3 yards. From Frances T. Miller, Inc.

PLAID AND MODERN

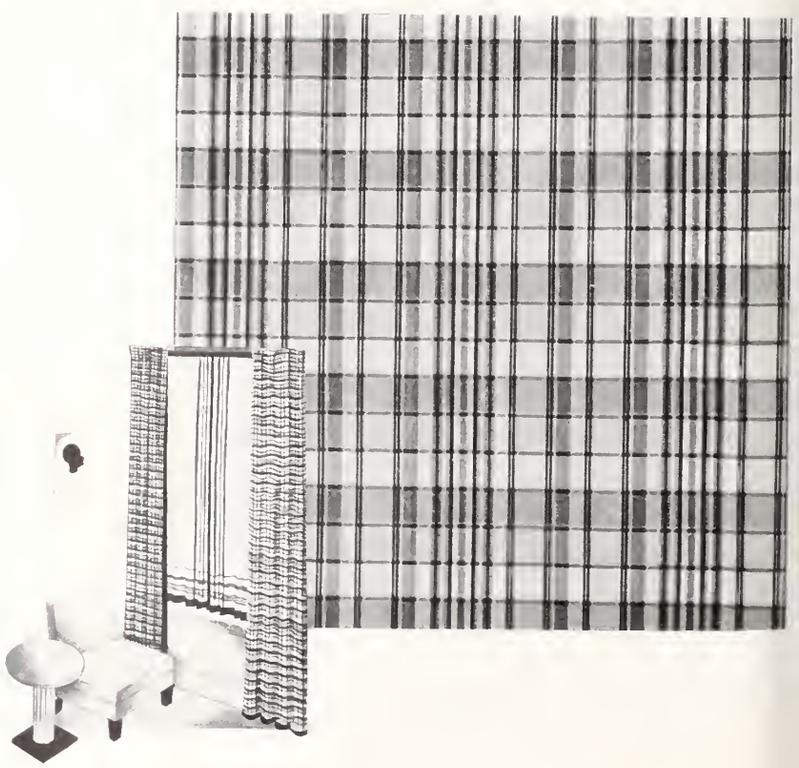
TO match over-curtains of plaid silk in green, blue, yellow and white, the glass curtains, right, are yellow voile with appliquéd, green and blue, stripes. 6 yards, 50 inch plaid silk; 4 yards, 39 inch yellow voile; 1½ yards of each of green and blue voile for stripes. Pull threads where stripes are to be, to ensure straight lines. Invisible weights in hem. French heading for over-curtains. Ysel, Inc.





ANCHORS AWEIGH

FOR a boy's window that's different, sew blue suède anchors on net curtains and edge the swag valance with wooden floats. About 5½ yards of Scranton net are required for the curtains; 2 extra yards for the swag. Cut anchors 6 inches long from 1½ yards of 54 inch suède cloth. The wooden floats can be made by your carpenter. Paint dark blue and string on heavy cord. Design by Ysel, Inc.





LOOPING THE LOOP

TRY a rope valance if the sitting room needs toning up. For a window 5 feet wide, 16 yards are required. The draw curtains are of a hand-loomed material, 45 inches wide, and take about 6 yards. Stripes are henna on a cream ground; rope is henna to match. Frances T. Miller. Fabrics illustrated on these pages may be had direct from decorators. Give window dimensions when ordering



CHINTZ PERENNIALS

SNIP a garland of flowers from your favorite chintz, stitch on net, and you have the gracious window decoration illustrated at the left. 6 yards of net are needed for an average window, plus 1½ yards for the swag which is cut on the bias. Six repeats, 24 inches long, of the chintz above make the appliqué. Net glass curtains have invisible weights run in the hem. Ysel, Inc., designers



LAND OF MAKE-BELIEVE

THE valance on this window in a child's room pretends to be a tiny roof, copying the toy houses on wall paper and curtains. Made of a composition board, placed at an angle to the wall, it has tiles painted on it in bright red. The curtains are of hand stenciled, waterproof silk, with motif in gray and white, and are bound in red. They require about 6 yards of 39 inch material. Frances T. Miller

Looking into the linen closet for style forecasts

By Mary Murray



The towels and the tablecloths and the sheets and the pillowcases met one day in the laundry and a discussion began as to which of their number was most popular. They argued into the tub and out again and through the wringer and onto the line. When they reached the ironing board the question became rather heated and, unable to come to a decision, they decided to hold a popularity contest, the winner to be awarded a place on the very topmost shelf of the linen closet.

The table linens were the first to be judged. In military array they wheeled about on the table top, the napkins in single file, a tablecloth, stiff as starch, at the head of each line. The linens in spotless ivory and white from the Grande Maison de Blanc were out in front and their appearance drew a round of thunderous applause. That they would carry off the honors in the formal table settings was almost certain. These were closely followed by the delegation from Gribbon, Inc. which included ivory-toned cloths with colored borders and others completely white. On these the opinion of the audience was divided, the one as popular as the other. The Mosse brigade was resplendent in white and cream uniforms and in rich colors several shades deeper than those worn a few seasons ago. In this group, too, were round doilies for the circular table which, we hear, will be revived in the near future and charming luncheon sets of handkerchief linen with appliquéd flowers, to be used with Biedermeier backgrounds. Red and white dots were embroidered—eclipse effect—on other sets of sky blue linen.



Fancy cloths of linen with filet work and embroidery outnumbered the damasks three to one in the company which came from McCutcheon's. The lace cloths of the Quaker Lace Company bore themselves very haughtily and no one could suspect from their grand appearance that they had been made by machine and were ridiculously inexpensive. They were inclined to snub the simple peasant cloths from the Grande Maison de Blanc and others from the Maison de Linge but these delightful fellows were as bright and gay as usual knowing that they were among the first in the public's affections. Their plaids were bigger and bolder than ever, running to dark blues and vivid reds and browns, and new striped treatments carried on the Basque tradition. The only rivals of this group were the crocheted and woven raffia luncheon sets from McCutcheon's, made in Italy and as colorful as that country's famous landscape. They expect to go South for the winter season.

The bed linens from Mosse were very temperamental. Some blushed pink, while others, of a jealous disposition, turned Nile green with envy when the apricot-colored sheets received more applause than they. Others were turquoise blue because they feared they wouldn't win. But the white sheets and cases embroidered in colors in modern motifs were quite nonchalant, and ran away with the show.

The towels were next in line and the great big red and blue bath towels from Mosse said in a loud voice that all the other contestants were all wet. Very masculine gray towels with black and white monograms which came from the same shop, objected to being placed near the dainty ivory Gribbon face towels. Just to be different, the towels from the Grande Maison de Blanc were decorated to match the paper on the bathroom wall.

The kitchen towels bustled smartly in, a workmanly crew, in workaday garb. The glass towels from Gribbon were in white crash suits down the middle of which ran broad, colored panels with various woven, decorative designs. Those from Mosse were divided into three squads according to their duties—pots and pans, glasses and the third for knives, forks and spoons. All wore the symbols of their respective offices in the form of borders and some were plaid and some striped.

A separate contest was held for the monograms most of which were very modern, especially those from Mosse—almost entirely in lower case lettering. From this shop came the newest and most charming members of the company, cream lettering on white damask cloths and napkins, and monograms in three tones—white and cream, outlined with a thin band of black—on cream rayon napkins. These last were designed to be used on mirrored top tables. Monograms on the bath towels stood in the center about three inches above the hem, instead of in the corners as we have seen them heretofore.

Some of the lettering is shown here just as it appeared to the judges. In the row above, reading from left to right, are a circular motif for dinner linens and a rectangular arrangement for face towels, both from Mosse. Next come lettered blocks in pyramid pattern, for a child's towel, from the Grande Maison de Blanc, and, beside this, a bath towel design from Mosse. In the square in the lower corner of the page are a ship design for a man's towel, Grande Maison de Blanc, script lettering for bed linen and circular monogram next it for luncheon linens, both from Mosse. In the upper left hand corner are two ultra modern motifs for table linens which were designed by Robert Heller and executed especially for him in Paris.

Note: Before the judges could come to a decision the housekeeper came along and put them all back on their proper shelves in the linen closet.

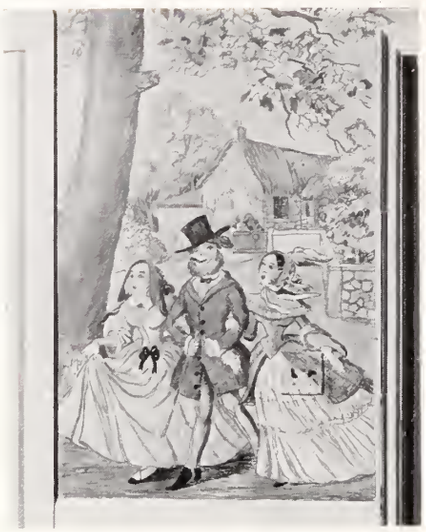


BRUEHL-BOURGÈS PHOTO

A modern bride flies the tricolor

DESIGNED to [illegible] York [illegible] fashion, these [illegible] as dark-toned towels [illegible] cases embroidered [illegible] theme, monograms [illegible] lowercase lettering. M[illegible]

China and Cruikshank contribute themes for gay murals in two New York houses







CRUIKSHANK'S famous illustrations inspired the gay murals in Mrs. Harry M. Addinsell's New York City apartment. They were executed by Thomas Farrar in black pencil, white chalk and white tempera upon gray paper

WOODWORK in this hallway is grayish green and the deep gray carpet tones in with the grays of the murals. Furniture is antique English mahogany, a sofa in yellow silk supplying a vivid color note. Decorations by Ysel, Inc.







BRILLIANT panels by Allen Cox of vivid Chinese figures against a silvery landscape line the walls of Mrs K. Stone Hoyt's New York drawing room. Woodwork is finished in aluminum leaf, glazed with vermillion stripes in the moldings. THE FURNITURE, designed to go with the paintings, carries modern adaptations of Chinese motifs. Chairs of aluminum leaf have white leather seats; the music cabinet is also aluminum leaf with red molding. Miss Shotter decorator

What's new in building and equipment

By Gayne T. K. Norton

DRESSING TABLE LAVATORY. Plumbing furniture, wherein is combined a lavatory with dressing table facilities, is the latest suggestion for the well-equipped dressing room and boudoir. Any bathroom of generous size will also afford a proper setting for this equipment. On each side of the central lavatory is a unit of the dressing table, their combined surfaces offering sufficient table-top surface for bottles, boxes and the multifarious dressing trifles, together with seven cubic feet of drawer and storage space below.

When milady sits before the Vanadoir, as the Excelso Products Corporation has named its new product, the lavatory is at convenient height for her use. Its clean china surface is free from dust-catching parts, and two shallow recesses in the top afford space for toilet soap and nail brush. The control handles that regulate the hot and cold water and the outlet drain are set in the front face of the fixture. Resembling in appearance the drawer pulls that flank them on the cabinets at either side, these control handles enable the user to fill and empty the basin without the difficulty of reaching across the fixture.

A cheval mirror at the back of the lavatory is framed in wood to match the dressing table. To allow for the many uses of electricity, the Vanadoir is equipped with outlets in several places.



DRESSING TABLE AND LAVATORY

ROCK-TEXTURE SHINGLE. Rugged, rock-like texture of weathered appearance and soft mellow colors are a recent offering in an asbestos shingle that is tapered for tight laying and easy application upon the roof. Thick butts produce a deep shadow line that improves the architectural charm of the finished roof. Shingles are available in both uniform sizes or random widths.

The Eternit Gothic, as the shingle has been named by its manufacturers, the Ruberoid Co., is made from high grade Portland cement, reinforced with carefully selected and prepared asbestos fibers. An ingenious building-up process is said to ensure even distribution of the reinforcement. Mineral oxide colors are used, with lasting beauty assured through a special color fixing and seasoning process.

ADJUSTABLE WINDOW GUARD. Expansion bars that securely lock in position distinguish a window guard of electrically welded steel in attractive design which has been recently offered to home owners. Fitting directly beneath the upper sash of double hung windows, the guard is placed within the window frame; after the sash has been raised, the bars are adjusted so that the guard is firmly braced at each side, then it is securely locked with a key.

This simple, light-weight and ornamental device provides two-way protection; it bars entrance from without and it prevents children from crawling or falling through a window. At the same time it permits ventilation as it consists of bands of metal, set horizontally and upright, so spaced that even a small child could not pass between them, yet offering little resistance to the passage of air. Furnished in black, this window guard could easily be finished in any color desired.

The Shur-Loc Window Guard, made by a corporation of the same name, is quickly locked in place or moved from window to window. It does not injure paint or woodwork as screws, bolts or nails are not used. Because of the adjustable feature, it will fit a window opening of any normal width.

HOUSE SPRINKLER SYSTEM. The automatic sprinkler system, long regarded as essential fire prevention equipment in many types of large structures, has now been made available for the home. If this protective system is installed upon the basement ceiling, the fire that flares up without warning automatically sets in action a water spray that will quench it, and at the same time sounds an alarm.

Two fundamental facts about fire are recognized in the design of the equipment; first that it produces heat, and second that it may be put out by water. The inevitable heat is made to turn on the water. Thus, without human agency of any kind, the Junior Sprinkler System as developed by The Grinnell Co., will discover the fire, take active means to put it out and at the same time sound a warning.

The simplicity of the system makes installation possible in many existing homes as well as in new houses. Flexible copper tubing connected to the house water supply is installed in the form of a loop, so that protection is extended over the entire basement area, where 35 per cent of residential fires are said to have their origin. With the tubing attached to the under side of the ceiling beams by clip hangers provided for that purpose, sprinkler heads in pendent position interpose but a few inches into headroom. They are spaced ten to twelve feet apart on the line, a special deflector in the Speedex sprinkler head assuring wide water distribution. Held tightly sealed by a special quartzoid bulb which will open only at a temperature of 135 degrees F., the operating element of the sprinkler heads is said to be proof against corrosion.

As soon as the installation is completed, the water is turned on, filling the tubing, and the compact brass alarm valve, combining shut-off, drain and check, is set. Thereafter the rush of water to check a fire, pouring out through any sprinkler head that has been opened by heat, will establish an electric contact that rings the alarm bell, either in the living quarters of the house, or at the fire station. Due to the constant presence of water in the tubing, the system must not be left unattended through severe winter weather. Provisions are made for complete draining through the patented alarm valve.

OIL BURNING FURNACE. With controlling devices and oil burner mechanism housed atop the combustion chamber, an oil burning furnace recently announced, employs the unique impact-expansion principle of combustion, perfected after much experimentation. All working parts of the furnace are completely enclosed within the sheet metal casing of this cylindrical robot, that will not only heat the house, but also will economically produce hot water for year-round use (*Continued on page 66*)



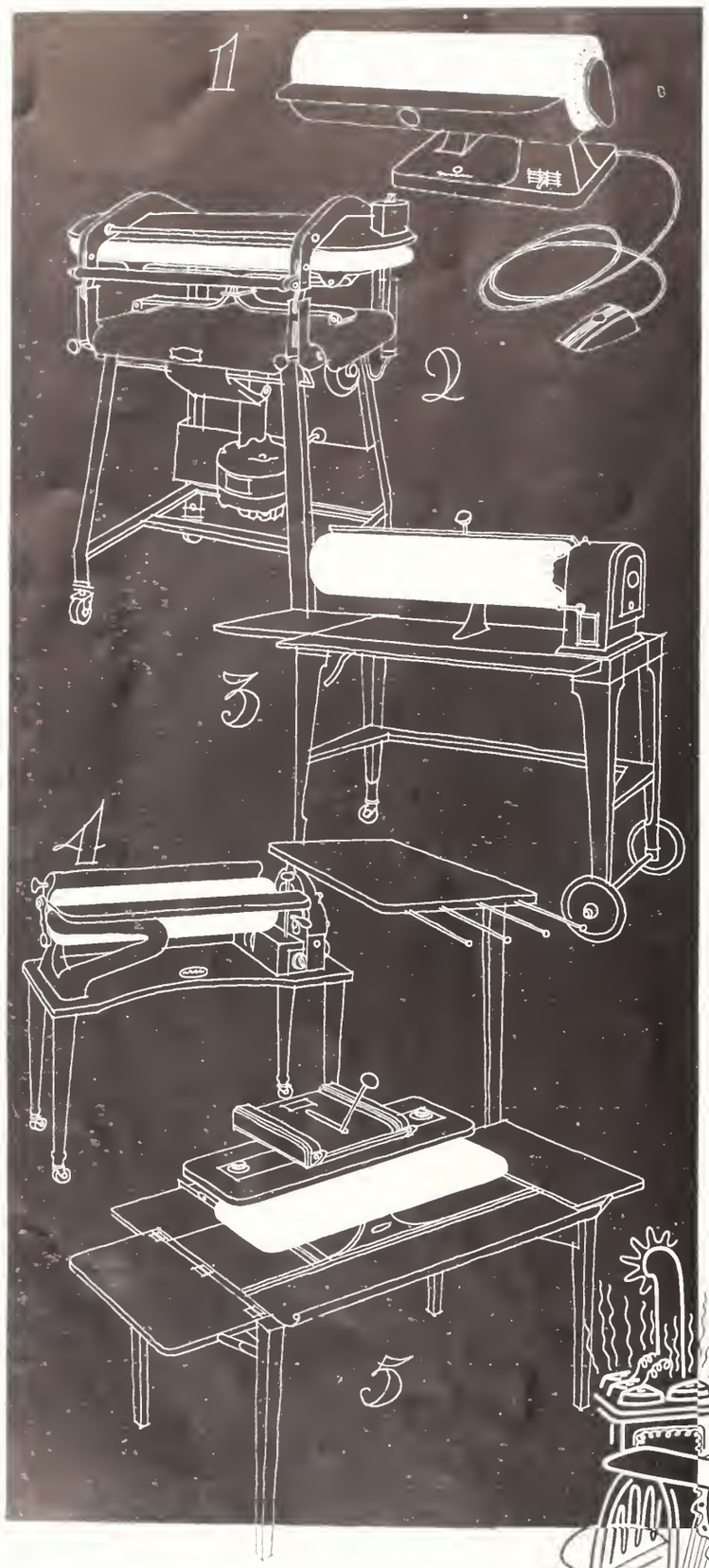
GEORGE H. VAN ANDA

Beside the blue of Long Island Sound

THE summer home of Averill Harriman at Sands Point, Long Island, is planned for sincerity of appearance as well as practical living comfort. Both house and grounds are notable for that simple charm which is the essence of invitation. James O'Connor, architect and Louise Payson, landscape architect



THE Harriman garden is slightly sunk below the level of the lawn and laid out in rectangular beds with low copings. A lattice fence surmounts the boundary wall on the side toward the water, giving added seclusion. It is a true dooryard garden, friendly and rich in the bloom of perennials and shrubs



NUMBERS ATTACHED TO THE IRONERS ABOVE WILL IDENTIFY DESCRIPTIONS IN THE ACCOMPANYING ARTICLE

Carefree laundries

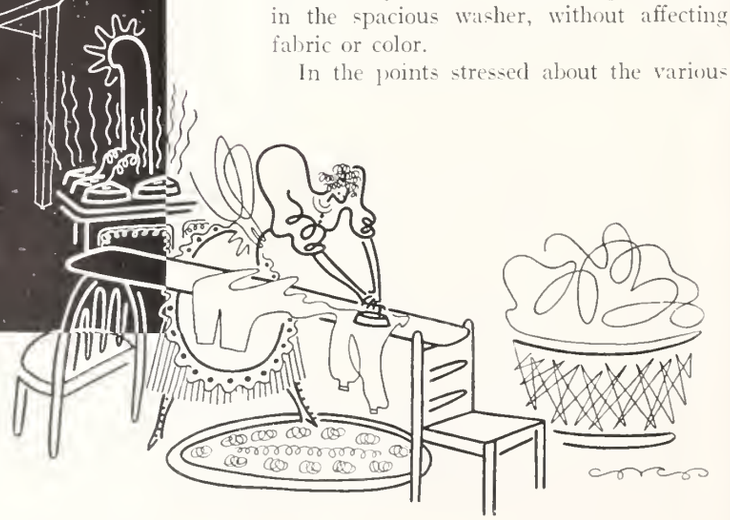
By Elizabeth Hallam Bohn

THE home laundry of today is convenient and colorfully appointed—the result of careful planning on the part of the architect, sturdy construction from the builder, scientific advice from the electrical engineer and the creative imagination of the home manager.

If space does not allow for its sunny location above ground, the absence of daylight in the basement is effectively replaced by electricity. This lighting equipment should include a glass-enclosed fixture controlled by a pull chain and also by a wall switch at the foot of the stairs. Pendent reflectors equipped with pull chains should be placed over laundry tubs, washer and ironer, and a drop cord terminating in the service outlet provided for connecting the washer, to keep the cord suspended out of the way of the worker. The addition of an electric fan to the laundry equipment makes it possible to blow out steam and excessive heat and to dry small, delicate pieces of clothing that cannot be exposed to the sun. It is of vital importance that sufficient outlets be provided for incidental appliances.

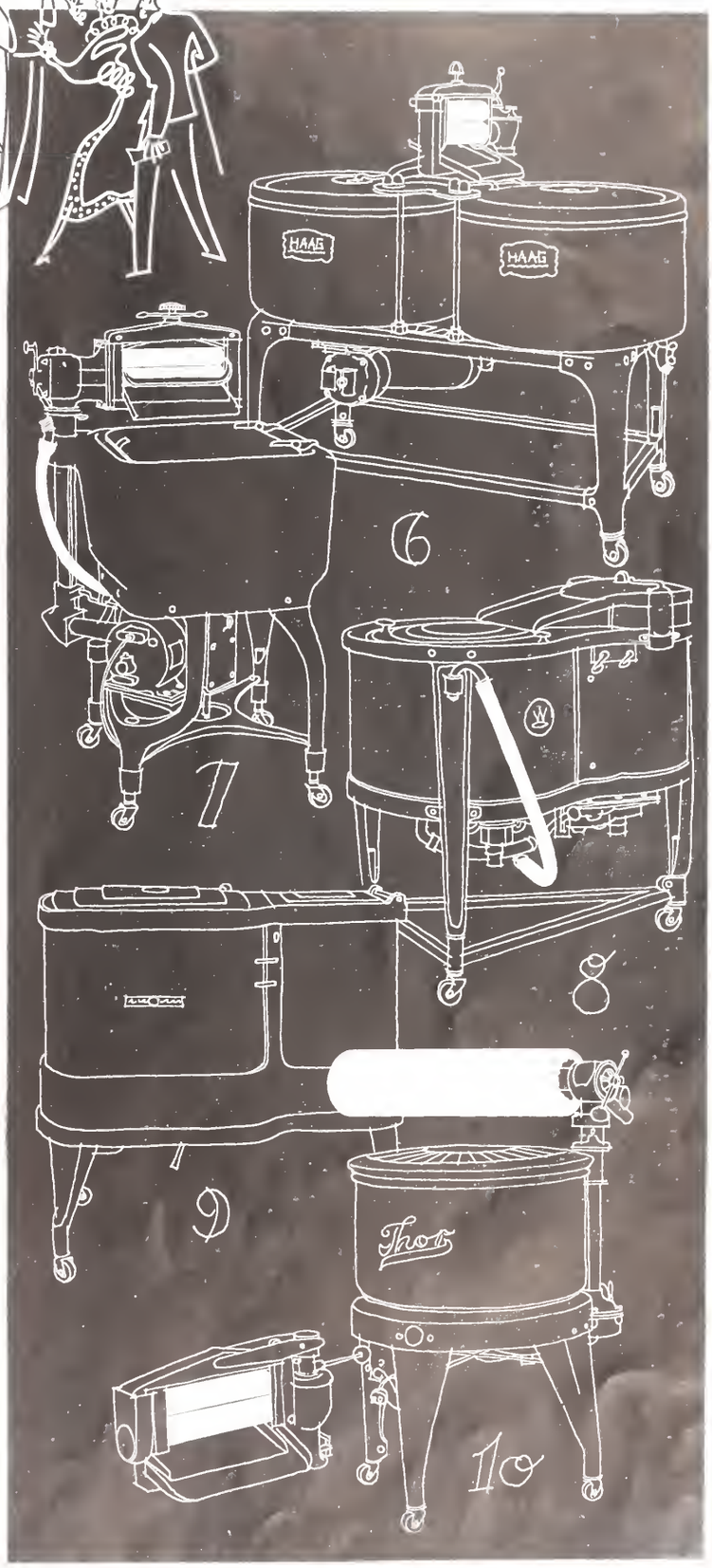
One of the many reasons why the washing machine has become a necessity for the modern home is the fact that the family clothes basket contains such a variety of fabrics and colors, from sheer to heavy weight materials. These can be laundered individually with different soap formulae in the spacious washer, without affecting fabric or color.

In the points stressed about the various





THE WASHING MACHINES ILLUSTRATED BELOW ARE AMONG THE NEWEST AND FINEST DESIGNS OF THE LEADING MANUFACTURERS



machines described, you will find minor differences but one point that all have in common is the ease of operation, moving parts well protected and covered, simple construction with few parts to get out of order, the cost of operation and noise reduced to a minimum. Prices vary from $59 to $325.

Although the washing machine is given first place in laundry equipment, no model home laundry is complete without an electric ironing machine—almost magic in its speed and skill. A large family ironing which by hand methods consumed a full day of back-breaking work can now be accomplished in two to two and a half hours by the operator, comfortably seated in a chair.

Before purchasing, a survey should be made of the weekly ironing to determine the length of the roll required. For example, if sheets are for single beds, a twenty-six inch roll would be the best purchase. Unfortunately, too many people feel that an ironing machine is designed for rough and flat pieces only and therefore is an extravagance. If the operator practices diligently, perfection can be reached not only in ironing shirts and children's clothing but in lingerie. The roller type machines included below are all built with open-end rolls which simplify their use greatly. An ironer without an open end has the same effect as an ironing board placed between two chairs.

The Westinghouse Electric and Manufacturing Company's electric washing machines of the agitator type have balloon roll wringers and are equipped with extra power motors. Centrifugal dryer models have both a tub and dryer compartment; see illustration number 8. All the machines made by this company are finished inside and out with special porcelain enamel of stippled beige color.

This company also makes a handy, portable ironer, that is completely automatic and light and easy to move around—illustration number 1.

The Ironrite (*Continued on page 71*)

Know the style of your house

By Emily H. Butterfield

AMERICAN methods of living and the traditions of home life make the exact reproduction of any period of architectural style in domestic design exceedingly impractical if not actually impossible. All types of building materials are more or less accessible in almost every locality in our land. Accordingly characteristic construction principles are ignored in attempting to translate a style.

Certain houses are said to be designed in some specific style. In almost all such cases the structural demands and rulings that developed the style originally are not only disregarded, but are unknown. We design a timber and stucco house, but we do not use the timber as part of the framing nor do we fill between the framing with wattles and plaster. The timbering is only surface decoration, more often than not obviously so. A house conforming to the lines of the California mission is not built up of adobe, but of tile and stucco. Sometimes the very irregularities of the original, crude prototype are copied and simulated in the new, but so illogically carried out as to give a highly theatrical aspect. We reproduce certain roof lines, chimney contours, and details of design such as gables and doorways. We adapt plans, construction and general massing to practical requirements.

The average American says that English and French houses are too cold and thereupon alters a copy of those houses to give warmth and easier heating facilities.

We like plenty of winter sunshine so sunrooms are incorporated in the main mass even though the inspiring design was one that conformed to the darkness of window-tax days. Bathroom and kitchen facilities are deemed all important to the home owner in this country today so these necessities change the grouping of rooms as well as the entire scheme.

In many instances compactness is sought because of heating problems or land limitations, and our designers are obligated to readjust dimensions or proportions which have been dominating influences in the original work. In such cases we rely more decidedly upon details to suggest the effect we desire than upon the more basic principles. Even in the locality of an architectural style's birth and development, features vary and the entire scheme is pliable and growing. Innumerable exceptions and appropriations of extraneous detail are evident in the examples of work, even in its native locality.

Repeatedly we hear the question, "In what style is that house designed?" Then frequently there comes the query, "How can you tell . . . by the doorway? . . . the roof?" One thinks of a published cartoon in which a Mrs. Recently Rich was showing a guest through the elaborate, new

	FRENCH TOWN HOUSES GOTHIC	BELGIAN AND DUTCH	GERMAN TOWN HOUSES	ENGLISH COTTAGE—EAST ANGLIA
MATERIALS	Brick, stone, stucco, timber	Much brick used in the construction	Brick and stone	Timber, later followed by brick as in wool trade prospered and the people of this section gained more means
WALLS AND PLANS	Courts included in the plan	Much detail following the use of brick		Weatherboards like the ship with which the people were familiar Uprights of framing often as close together as in width. These overhung the lower s
ROOFS	Steep, tiled or slated	Steep. Tile covered	Lofty roofs which cover many stories	Tile. Flat hipped, gabled
GABLES DORMERS ATTICS	Dormers sometimes brick, often large. Some of timber and stucco. Dormers run up through eaves, flush with the wall	Tiers of dormers	Many dormers, aiding in drying wash. Many peaked gables customary	Occasionally windows in gable. Sometimes dormers were built in roof
CHIMNEYS	Square, rather plain	Bold chimney stacks	Many chimneys, tiles are very frequent	
WINDOWS	Frequently quite large. Both arched and square headed	Many windows, arched, square, in groups with paneling between. Windows in bays and towers	Orderly, balanced placement of windows	Almost continuous around the house early days, though later closed by re of the window tax. Some windows corbeled out and decorated
DOORWAYS	Many doors with segmental arches, molded	Doors with various kinds of arches, sometimes grouped with windows	A variety of doors arched in various manners	Some now show classic molds and d
DETAILS	Often brick arches. In timbered houses overhanging stories and carved barge boards are usual	Coarse moldings and much ornamentation	Brackets and a great deal of carving	Walls were plastered for warmth, town having its own favorite design molded plaster and also color
CHARACTERISTICS	A fine sense of elegance which has been much admired	Many turrets	Essentially picturesque	Few curved or inclined braces were u in the half-timber work



BOOKCASES ARE FRUITWOOD WITH BLACK COLUMNS



BLUE AND WHITE FOR THE BIEDERMEIER BEDROOM



THE 3

And next we shall be living in glass

EVERYTHING in this room except the carpet and the upholstery is of glass. It shows the many forms in which glass is now made and the daring ways in which it can be used

By Laurence J. Colwell

IT'S A long, long way from the Hall of Mirrors at Versailles, where Mansart and Le Brun set the court agog with its own reflections. It is even quite a long way from those days of 1911 and 1912 when, in the infancy of American decorating, Miss Elsie de Wolfe fastened large flat sheets of mirror to the drawing room walls of her quaint little Irving Place house and set the conversation running adjectival. Since then the use of mirror glass in large areas has become a commonplace. We now save our adjectives for something else. And that "something else" is the diverse styles in which glass is now being produced and can be used.

This, however, has not come overnight. No decorator or craftsman or designer merely pulled it out of his bag of tricks. The departure from silvered mirrors has been gradual.

In 1920 Paris designers began using colored mirrors—mauves, pinks, greens—using them in large areas for wall surfaces. From this it was a short step to using in a sophisticated manner large sheets of colored glass and various forms of glass compositions.

During the past year or so furniture covered with sheets of mirror has appeared and found a favorable acceptance. This is especially applicable to such boudoir requisites as dressing tables.

From this the next step was to use glass structurally in making furniture. Instead of applied to a wooden frame as a veneer, it now is used practically throughout.

These preambulatory glances into the past are necessary to preparing the mind for the reception of the all-glass room which House & Garden herewith presents. Made in a model for photographic purposes, many of the pieces in this room are now being executed in full size and will shortly appear on the market. The furniture and the backgrounds were designed by the Colwell Company. This room is the first of a series of room models especially prepared for House & Garden's readers to show the application of old styles in new materials.

For the side walls were chosen large sheets of gray glass, which would furnish a dignified background to the crystal furnishings that were projected. At the corners are set recesses of sparkling white vitrolite behind white wooden or marble columns. In these stand pedestals with white glass vases of glass flowers in which are concealed lights that throw an indirect glow over the room, the light being reflected by the vitrolite walls of the recesses. With this lighting the recesses stand out in bold relief. Around the top of the walls runs a frieze of carved glass in the familiar Greek key design. Over the fireplace is

a wreath of Laurel leaves made of silver mirror glass—a simple and decorative overmantel treatment.

The Empire mantel would be of marble or wood painted the same white of the corner columns. A marble bust in the classical style would be sufficient decoration for the mantel shelf.

The other non-glass objects in this room are the rug and the upholstery. The former is a white wool chenille and the material used on the chairs is white moire and on the chaise longue white chiffon velvet.

Our great departure is in presenting furniture of glass—glass which has been molded, carved, sand-blasted, polished and engraved into exquisite forms. Handled thus it takes on an entirely different feeling. This manipulation and handling give it uses never before deemed practical. Thus these newer methods have evolved the Empire chairs of clear crystal. The sparkle and grace of these chairs, with their seats of pure white moire and lovely lyre-shaped backs, remove them from the commonplace atmosphere of furniture made from more prosaic materials. Structurally it is quite simple; the seat frame is of wood into which the legs and back are firmly inserted. While the glass makes a weighty chair, the thickness of the glass itself and the method of making it assure both comfort and safety.

The graceful chaise longue is of heavy plate glass with which the soft chiffon velvet covering in oyster white forms an outstanding combination in lustrous beauty. While it would be safe to make this chaise longue entirely of heavy sheet glass, it might also be produced by fastening pieces of sheet glass onto a light iron frame.

The consoles are of solid crystal bars bound together in the lictor manner by bands of chromium; the top is of solid plate glass.

The round table beside the chaise longue is also of crystal bars grouped to form the base in a ring of heavy polished glass.

Over the console are classic plaques of carved glass backed and framed by white vitrolite.

While at first glance this use of glass may appear daring, it is well to remember that glass in the styles shown here is on the market, only it is usually put to more homely uses. Thus the pedestal of the table is composed of round glass bathroom rod and the top and bottom are merely circular pieces of clear glass. Bathroom rods of sturdy proportions could provide the legs for the two wall tables.

The splendor of this drawing room, with its rich variation in grays, many whites, and off-whites, becomes a superb background for its occupant, accentuating as it does the slightest note of color.

We have deliberately chosen a period room in which to interpret the use of this modern material as we feel that this method shows more fully and completely that there can be no incongruity in using glass in any manner or in any period.



BIRD'S-EYE VIEW OF A GLASS ROOM IN MINIATURE



G. W. HARTING

A Georgian design with informal plan for a rolling site

As an instance where the formality usually associated with Georgian architecture has been avoided, the Katonah, N. Y. residence of Richard W. Clarke is of particular interest. A view of the front façade is given below. To the left is a close-up of the central unit, showing the entrance detail. Walls are of whitewashed brick supplemented by flush boarding in the arches and shingles on the wings. The roof is of wood shingles stained black. Bagg and Newkirk, architects; Robert Ludlow Fowler, Jr., landscape architect

Logical disposition of rooms has been carried out. On the first floor, the central unit contains stair hall, dining room and library. The right hand wing is for service and to the left are drawing room, garden room and powder room





THE Georgian taste also finds expression in the dining room shown above. Against a dead white panelled background, the dark, mellow tones of fine 18th Century furniture pieces make an inviting picture. Kerstin Taube was the decorator.

THROUGH a small octagonal entry the stair hall at the right is reached. Murals in the wall panels illustrate Amherst College as it was in 1830. The French door at the right of the stairway opens upon the terrace that is shown below.





AT the rear of the house a grass terrace inside a retaining wall has been built up to the first floor level. This terrace may be reached directly from hall, garden room and dining room. Principal bedrooms are on this side. Broad lawns surround the entire house and effective shrub plantings create an appropriate connecting link between the house and its site.

The Gardener's Calendar for November

This Calendar of the gardener's labors is planned as a reminder for taking up all his tasks in their proper seasons. It is fitted to the climate of the Middle States, but may be made available for the whole country if, for every one hundred miles north or south, allowance is made for a difference of from five to seven days later or earlier in the time of carrying out the operations. The dates are for an average season

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
☽ First Quarter, 7th day, morning, W.		1. The early days of November are the last call for the transplanting of herbaceous perennials, if one wants to be sure ly on the safe side. Firm the clumps well after watering them and, after the ground freezes, give them a mulch of dead leaves or straw for winter protection.	2. Unless the place where the Lily bulbs are to be planted is very thoroughly drained it will be advisable to set each bulb in a little separate bed of sand to forestall any rotting due to sogginess around and under the bulb scales. This applies to virtually all the species usually planted.	3. Dead leaves of the quickly decaying sorts, such as Maples, will turn into humus by spring if dug into the garden now. Spread them thickly and spade them entirely under. Any that are not so treated should be added to the general compost heap. Never burn them, for that is waste.	4. Nothing is to be gained by leaving the stumps of the Corn in the garden over the winter; in fact, this is one of the surest ways to perpetuate any infestation of Corn borer. It is much better to get them all out now, including the roots, and burn them when thoroughly dry.	5. The ideal storage place for Gladiolus bulbs is a dark, well ventilated cellar corner where the air is neither noticeably dry nor damp. A medium temperature is best in order to avoid premature growth. Let the bulbs cure for several days in the sun before storing them indoors.
○ Full Moon, 13th day, morning, W.						
☾ Last Quarter, 21st day, morning, E.						
● New Moon, 27th day, evening, W.						
6. Where circumstances are such as to necessitate very late planting of trees or shrubs, it is well to remember that heavy mulching will keep frost out of the ground. Thus the soil both around the stock and on the proposed site can be kept workable until December at least.	7. Dwarf fruit trees are ornamental as well as utilitarian, particularly for small properties. Early November is a good time to plant most of them, especially if a light mulch is applied to the roots. Apples and Pears are among the most satisfactory kinds. Cherries and Peaches also available.	8. The mere cutting down of trees is not enough to eliminate them entirely, as in many cases shoots will spring up from the stumps and, with some species, from undisturbed pieces of the old roots. For a thorough job, roots and all must be grubbed out in their entirety.	9. During heavy fall and winter rains the roots of the house foundation plantings may be injured by the discharge from leader pipes unless flat stones are placed to check the rush. The idea is to divert the flow and spread it so it will not wash the soil away.	10. The Hazels deserve much more attention than they usually receive from landscape planters. These shrubs make a pleasing appearance as backgrounds and edgings. Particularly to be recommended are some of the improved hybrids which have been developed recently.	11. Spading up new ground and letting it lie rough through the winter will decidedly improve it for next year's planting. Both physical and chemical conditions will be benefited. While turning it over, remove such strong perennials as Goldenrod and Evening Primrose.	12. Deciduous tree, shrub and vine pruning can begin as soon as the last leaves fall and continue until the latter part of February. In other words, while the sap is in the roots. But do not prune the spring-flowering shrubs; this should be done after blossoming, so that new buds can form.
13. Heavy mulching of Peonies is not desirable. Winter protection is seldom needful after the first year, and when too thick a layer is applied the result is flowerless stalks. At most, apply a light mulch of manure over the root area, but not the crowns. For this, wait until the leaves die.	14. Newly planted trees — even small ones — require some sort of steadying support against wind and storm. Stakes or guy wires are effective for this purpose, depending on the tree size. These should be securely placed at the time of planting, and left for a year.	15. Unless fallen leaves, twigs and such rubbish are kept cleaned out of the drains the latter are likely to clog and freeze, thereby often resulting in destructive garden floods. A final clearing out of such places had better be done just before freezing weather sets in.	16. Shrubs which have been transplanted from the wild will come up much more compactly if they are cut down to the ground and thereby forced to send up new growth. Before replanting, better trim off all broken roots, cutting them cleanly with knife or pruning shears.	17. Sorting over the Apples and other stored fruit is advisable every few weeks in order to detect and discard any that are spoiling. Remember that otherwise rot will spread rapidly. Of course, no fruits should be stored which show any signs of incipient decay or are badly bruised.	18. Late fall planting of evergreens is risky. This class of plant should always be given plenty of time to re-establish its roots before the advent of really cold weather stops underground growth. Furthermore, the top growth needs to be well supplied with moisture.	19. Poison Ivy, that gardener's bane, is relatively harmless at this season and by many can now be handled with impunity. The surest way to banish it at this time is to grub out every root from the soil. It can also be killed with Atlacide while it is in leaf.
20. Winter protection of the deep pool containing hardy Waterlilies consists of a covering of boards, dead leaves and then more boards. This will keep the roots from freezing. If fish are kept in the pool, remove them to an indoor aquarium before covering. Otherwise, they might not survive.	21. If any outdoor bulb planting remains to be done, do not forget to apply a mulch that will exclude the frost for five or six weeks, so that proper roots can form. Otherwise, next spring's flowers will probably be unsatisfactory and the bulbs themselves suffer subsequently.	22. Winter house plants need particular care to help them weather the generally adverse conditions. Feeding every month with concentrated plant food will help them. There are several such stimulants on the market, easy and pleasant to apply and prompt in action.	23. Coldframes in which the more hardy vegetables are being grown will produce maximum results if they are covered with straw mats at night to conserve the day's accumulated warmth. Double-glazed sash is also an advantage, and don't forget the new electric heaters.	24. If you have planted bulbs in pots outdoors for winter bloom in the house, bring them in a few at a time for forcing, in order to keep up a continued succession of flowers. Hyacinths respond especially well to this sort of treatment, and can be had until April.	25. During the fall and winter months it is a common experience to have a considerable variety of woody plants damaged by rabbits which either gnaw the bark or nip off the twigs. There is only one sure remedy—surround the lot with a fence of wire netting.	26. A secluded fence corner facing south will make a good feeding station for the winter birds. A shelter made of piled Pine boughs will help keep the ground clear of snow. For a permanent arrangement, it is a good idea to plant a Spruce, Hemlock or perhaps a Pine.
27. Hilling and packing the earth well up around the Rose bushes is a protection against winter-killing, partly because it lessens the danger of water setting and freezing. It is good news that Rose producers are now working especially on more hardy varieties.	28. The reason that sprays sufficiently strong to kill scale on shrubs and trees can be applied only from now until March is that at any other time they would injure buds or bark. During the winter these insecticides are applied at "dormant strength" with entire safety to the growth.	29. House plants benefit by moist air. To secure it indoors, try setting each pot in a tray of pebbles which is kept filled with water almost to the top level of the stones. Of course, the real remedy for too dry air lies in the use of one of the modern house humidifiers.	30. The time to put on the perennial border mulch for the winter is when the ground first freezes a couple of inches deep. Applying it earlier means the chance of harboring destructive field mice which are still on the lookout for comfortable winter quarters.	First Week: Frosty and clear, good hunting weather. Second Week: Easterly winds and heavy rain. Third Week: Day after day of Indian summer. Fourth Week: Alternate drizzle, sun and ice.		

Old Doc Lemmon, it seems, likes to have his palate tickled

"There's them thet say as how Nature is a purty cruel, hard-fisted old lady an' thet she don't give much of a durn about makin' things easy an' pleasant-like for folks. I s'pose mebbe they're right in the main, but thet ain't sayin' thet Nature ain't never soft-hearted. As a matter o' fact, if ye know where an' when to look ye can git a heap o' mighty kind an' gen'rous things out'n her—an' right close to home, too. I'm thinkin' 'specially o' whut Nature grows for our gummicks' sake.

"Take the wild grapes, f'rinstance—them medium size blue-black ones thet clim the bushes along the back roads an' pasture fences an' git to be ripe 'bout the fust o' September. They ain't fitten to be et raw, scurcely, but pick 'em while they're still half green an' bile 'em up with plenty sugar an' they make the doggonedest best jelly thet ever come out'n a glass. Ev'ry year Elviry an' me pick a couple bushel an' cook 'em up, an' I want to tell ye thet no king never et nothin' finer—no sir, nor never smelled nothin' quite so good as the smell thet spreads through the hull house while the big kittle full o' dark juice is simmerin' on the kitchen range.

"Them grapes is only one of a lot o' Nature's wild fruits thet can tickle a man's palate mighty pleasant-like. In August there's elderberries, an' they make a wine thet tastes like nothin' else in the world—yep, an' grand jelly, too, if ye know how to manage 'em. Blackberries, too, if ye've a mind for a diff'rent flavor in preserves or licker, an' two-three kinds o' blueberries out'n which ye can bake such pies as'd make Mister Delmonico hisself turn green with envy. An' wild strawberries—gol a'mighty, how good they be when Elviry stews up a pailful thet the childern hev gathered an' makes 'em into leetle deep-dish pies sprinkled over with powdered sugar!

"When all's said an' done, though, I dunno as there's any o' them things thet's quite so good as the wild mushrooms, nor none thet give ye more fun in pickin' 'em afore breakfast of a late summer mornin'. Somehow, it comes purty nigh to bein' a sport, for there ain't no tellin' just when an' where ye'll find 'em nor whether ye'll come home with a handful or a peck.

"The kind o' mushrooms I'm thinkin' 'bout are them big flattish ones thet come up on the hill pastures when the August nights git cool an' damp. Plumb out in the open, most of 'em, where there ain't enough long grass to hide a grasshopper, but sometimes ye'll come acrost a leetle fambly in under the shumac bushes, kind o' hidin' away from the early mornin' sun. Pick 'em careful-like, stems an' all, an' don't mind the dirt an' dead grass stickin' to their tops, for all thet'll come off when they're peeled afore goin' into the skillet.

"An' then when ye git home, whut an appetite ye hev an' how good the simmerin' coffee smells in the kitchen! Fresh fried mushrooms on toast, bacon an' eggs, plenty good coffee an' a dab o' wild grape jelly to top off with—boy, I'm tellin' ye there's times when Nature treats ye mighty good!"



Hearty with luscious good eating!

Real Philadelphia

PEPPER POT!



Blue Anchor Inn–Philadelphia–1776

A winter's night in 1776. Amid a mighty squeaking of straps, a confused jangle of harness and hoofs, the New York-Philadelphia mail coach draws up to the Blue Anchor Inn at Philadelphia. To the cold, weary, hungry travelers the bright lights of the inn flame a cheery greeting of food—good hot food—and of course that hearty old Philadelphia institution—the ever-welcome Pepper Pot Soup.

For generation after generation this famous old Colonial soup has maintained its popularity as a delicacy of the first order. Today you too, can enjoy its rich savor, no matter where you live. Campbell's make it for you from a favorite old recipe.

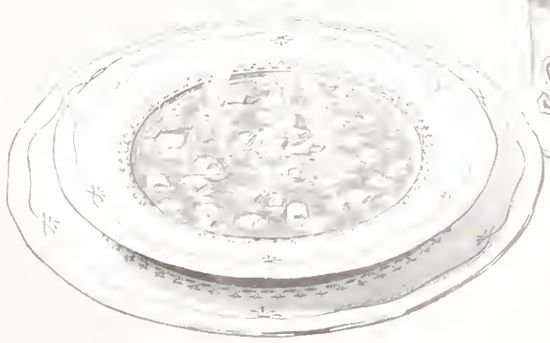
Rich, velvety smooth and tempting. Teeming with luscious good eating—delicious morsels of tender meat; diced potatoes and carrots, and wholesome macaroni dumplings. And seasoned to the men's taste with whole black peppercorns, fresh parsley, savory thyme, marjoram and sweet pimientos.

A gorgeous dish—a real man's soup. You can't serve it too often to suit the family.

A Man's Soup



LOOK FOR THE RED-AND-WHITE LABEL

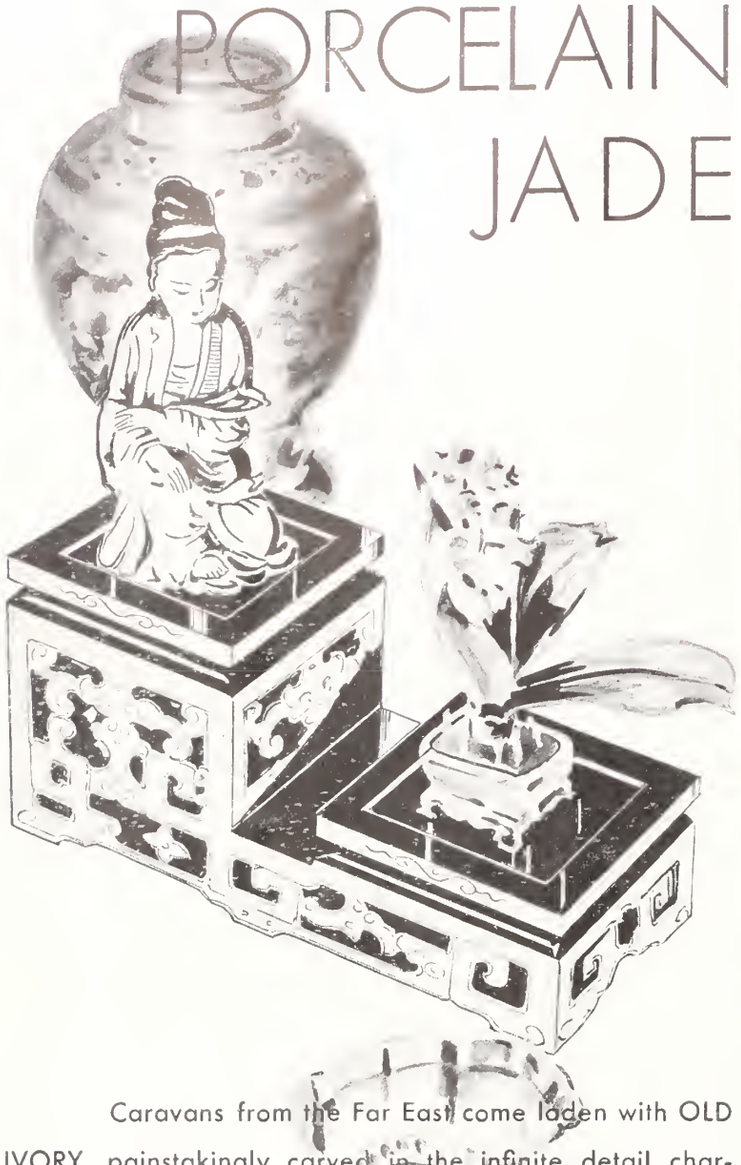


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Bean	Mutton
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Celery	Pepper Pot
Chicken	Printanier
Chicken-Gumbo	Tomato
Clam Chowder	Tomato-Okra
Consommé	Vegetable
Julienne	Vegetable-Beef
Mock Turtle	Vermicelli-Tomato

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LONDON CHICAGO BOSTON PALM BEACH



SUPPER for eight. Food from Hotel Pierre. Modern table, supper and salad plates and platters. Robert Heller. White porcelain dancing group, salad bowl and dessert plates. Rena Rosenthal. Flat silver. Brand-Chatillon. Salad spoons and forks from Jensen. Salt and pepper shakers. Black, Starr & Frost-Gorham

Supper after the theatre

(CONTINUED FROM PAGE 32)

menu, so none of those heavy dishes that cause nightmares. There are two dishes that automatically pop into one's mind in connection with supper: Chicken à la King or Lobster à la Newburg, but neither is a good choice. The first is too banal and the second too indigestible. Of course, if you can absolutely count on having no dyspeptic guests, lobster in any form is delicious, and gives that party feeling. My favorite menu consists of consommé, piping hot, flavored with sherry, some hot dish like Champignons au Chester (the recipe which I acquired in the famous restaurant Lapérouse in Paris by bribing the maître d'hôtel to filch it from the chef) with fresh peas and a sweet. A fluffy concoction of eggs and almonds which my sentimental butler has named 'Island of Love' or little pots de crême au chocolat (the recipe begged from the head waiter of New York's best restaurant) make ideal sweets and a chilled chablis the perfect wine. There are different fruits and coffee, served at the table."

For a large number of guests these charming sit-down affairs are naturally impossible, but an enticing looking buffet can be almost as delightful. In this case, the guests should be permitted to wander in and out of the dining room at will, choosing what they prefer from the variety displayed. The usual array of cold meats and salads, with perhaps a mousse or that Italian favorite, raw ham (prosciuto) and melon should provide for every taste, but there must be a hot dish as pièce de résistance. Something on the order of chicken curry with the spiciness necessary to make it stand out from the rest of the dishes. In Vienna, we have seen great cauldrons filled with little sausages that can be eaten in rolls, like hot dogs, but the classic way is with the fingers, clutching a plate of mustard or grated horse radish in which to dip the sausage between bites. Not exactly delicate, but awfully good. Ice cream or, better still, an ice and little cakes that look like candies make very a petizing desserts. The bar assumes i mense importance on these occasi and should offer a choice—whisk beer, champagne or a champagne c and lemonade for the very temper

Large or small, sit-down or buf there is a glamour about these *pe soupers*, a certain something which never be found in more prosaic me even if they are served on gold pla Somehow, they recall Versailles at most brilliant, and Madame de Po padour, who had a special weakn for eating at odd hours. In fact, t seem a part of the 18th century, t most elegant and frivolous of perio

CHICKEN CURRY

Four People

1 chicken
1 fresh cocoanut
1 bouquet of celantro herb
1 large onion
2 teaspoons Cr and Black curry powde
Milk, butter and fl necessary f thickening

Cook the chicken with half the m of the freshly grated cocoanut. Ch the onion fine and fry in butter w a few sprigs of celantro herb. Add onion to the stock of the chicken, wh is then passed through a colander that no piece of onion is left in liquid. Add the curry powder, thick with the milk, butter and flour a add a piece of celantro. Thin t down with the cocoanut milk and a the rest of the grated cocoanut. P all the meat off the chicken bones a putting it in the sauce, allow the m ture to simmer on the stove for teen minutes.

Although curry can be eaten imm diately after cooking, it is better make it twenty-four hours beforeha in order to allow the flavor to s into the chicken. Place it on the and re-heat before serving, with r which has been steamed to the po of being dry enough for each grain stand alone. Mango chutney a grated cocoanut are the classic tras to accompany this dish.

(*Continued on page* 64)

THEY ALL LEFT EARLY



C , she met enough men; with her good
ks, her grace, and her sparkling man-
, that was to be expected. Usually they
e to call, but somehow they always
nd an excuse to leave early, and rarely
ed again. Their actions first puzzled
then hurt her. Meanwhile she was
wing older . . . The summers came
the summers went . . . She fancied
knew what people were whispering—
da? Oh, she's on the shelf . . ."

How's your breath today?

here's one thing that will finish you so-
y, it's halitosis (unpleasant breath).
s unforgivable because it is inexcus-
; Listerine checks it instantly.

The insidious thing about halitosis is that you yourself never know when you have it. Ninety per cent of the cases of halitosis are caused by the fermentation of tiny food particles the tooth brush has failed to remove. For that reason, everyone is likely to offend now and then.

Why take a chance?

The one way to make sure that your breath is sweet and agreeable to others is to rinse the mouth with Listerine, the quick deodorant with the pleasant taste. Use it every morning, every night, and between times before meeting others.

Listerine cleanses the entire mouth, imparts a marvelous feeling of freshness and invigoration, and immediately checks breath odors.

Repeated tests show that Listerine quickly overcomes odors that ordinary mouth washes cannot hide in 12 hours.

Keep Listerine handy in home and office. Slip it into your handbag when you travel. It is your assurance that you will be agreeable to others.

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THE QUICK DEODORANT WITH THE PLEASANT TASTE

WM. H. JACKSON COMPANY



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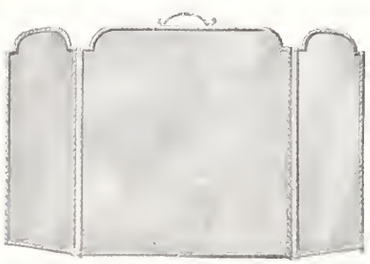


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2 West 47th Street, New York City
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(Supervision W. Jay. Saylor)

Supper after the theatre

(CONTINUED FROM PAGE 62)

CHAMPIGNONS AU CHESTER

Six People

1 lb. mushrooms — Wine glass of Port
3 oz. boiled ham — Sliced York ham
2¼ oz. grated American cheese

Clean the mushrooms and fry them in butter for ten minutes. Make a white sauce (béchamel) to which you add the port, about 2¼ ounces of grated American cheese and 3 ounces of boiled ham, cut in small pieces, and a little cayenne. Place the thin slices of York ham (previously de-salted) in the bottom of a shallow baking dish and cover with the sauce to which the mushrooms have been added. Grate some cheese over the top, add a little melted butter and bake in a hot oven.

POTS DE CRÊME AU CHOCOLAT

Twelve People

1 quart boiled milk — 3 oz. sugar
½ lb. sugar — 1 cup bitter chocolate
6 eggs

Mix the whole eggs and the sugar together; pour the hot milk over this and stir well. Add the chocolate and, very slowly, about three ounces of sugar. Fill twelve small cups with this mixture and place them in a low, double boiler till the mixture thickens. Let cool and serve.

ISLAND OF LOVE

Eight People

9 whites of eggs beaten until stiff — Yolks of 9 eggs well beaten
½ lb. powdered sugar — Candied cherries cut
1 lemon rind — in quarters
¾ lb. ground almonds — ½ cup of pecans
1 pint whipped cream

Mix the egg whites, powdered sugar, lemon rind, almonds and egg yolks together, and placing this in a fancy greased mould bake for three-quarters of an hour. When cool break into small pieces with a silver fork and beat the pieces lightly with the whipped cream. Add candied (not maraschino) cherries and the pecans. Leave on ice for fifteen minutes before serving.

The following menus and recipes cover foods shown in the illustrations:

SUPPER FOR TWO

The menu for the supper table illustrated on page 32 was planned and the food prepared by Beaumont, chef of the Central Park Casino.

Fruit Cup
Jambon Calcutta — Canapés Gabriel*
Peach Vesuvio*
Coffee — Mints

*Canapés "Gabriel"

Thin slices of lobster and pâté de foie gras are arranged alternately and covered with sauce Mornay and glacéd under a grille. This is served hot on rectangular piece of toast on which pâté de foie gras has been spread.

*Peach Vesuvio

Prepare peaches and diced pineapple in quantity suitable for individual portion, shape and cover with meringue. Serve in spun sugar.

SUPPER FOR TEN

The menu for the table shown on page 33 was planned and prepared by Oscar of the Waldorf-Astoria.

Oysters*
Black Bean Pot*
Ham — Smoked Salmon — Anchovi
Sardines
Assortment of Cheeses
Potato Chips — Olives — Pick
Fruit

*Oysters

Cover raw oysters with finely shav celery and onion. Place strip of bac over each oyster. Add half a teaspoo ful of Worcestershire sauce. Bake oven until done. Season to taste a serve in hot salt.

*Black Bean Pot

Use 2 quarts of spotted beans. Sc overnight in salted water. Then pl in cast-iron roasting pot, first lini the receptacle with ¾ pounds of s pork cut in small cubes. Cover with liquid consisting of half water a half cooking claret. A sachet of a matic herbs, such as marjoram, thyr laurel leaves, the flower of papay cloves, whole black pepper, Indi paja is added, and the black pot then placed in a slow oven for bakin As the liquid is absorbed by the bea add a little dry white wine which salted for cooking purposes. Wh beans are cooked, add a water glass strong coffee which is essential to the fatty matter. Before serving ad tablespoons of sharp savonarola m tard, 2 tablespoons of brown sugar a a small quantity of brandy if p curable. Bake for about 6 hours.

SUPPER FOR EIGHT

The menu for the supper ta shown on page 62 was planned a prepared by Scotto—chef of the Ho Pierre.

Consommé Viveur*
Suprême de volaille Jeannette*
Poularde Rose de Mai*
Lobster Salad
Heart of Endive and Beet Salad
Religieux
Café des Gourmets

*Consommé Viveur

Chicken consommé flavored with cel sauce. Take eight knobs celery, p and clean, mince very fine, then ad quart of consommé, bring to a b cover pan tightly and allow to sta for about ½ hour and strain.

*Suprême de volaille Jeannette

Remove white meat from a boil fowl. Cut in small pieces and div in four portions. Arrange in o shapes and cover with chaud-fr sauce. Decorate with tarragon leav Cover bottom of dish with a layer aspic jelly ½ inch thick. Cut sli of pâté de foie gras the shape of p tions and place one under each porti Cover all with fine, half-melted chic en jelly. Before serving place the di on ice.

*Poularde Rose de Mai

Remove white meat from the brea of a boiled pullet. Coat the carca with a white chaud-froid sauce. De orate and garnish with a mousse tomatoes—arrange decoration to construct form of pullet. Slice t white meat and coat with chaud-fro sauce, decorate with truffles and gla with chicken jelly. Then place pul on a low cushion of rice, surrou with small mounds of mousse on whi a slice of chaud-froid coated pullet h been set. Distribute croutons of je over the dish.

NEVER PARCHED • NEVER TOASTED

CAMELS
ıre always
FRESH!

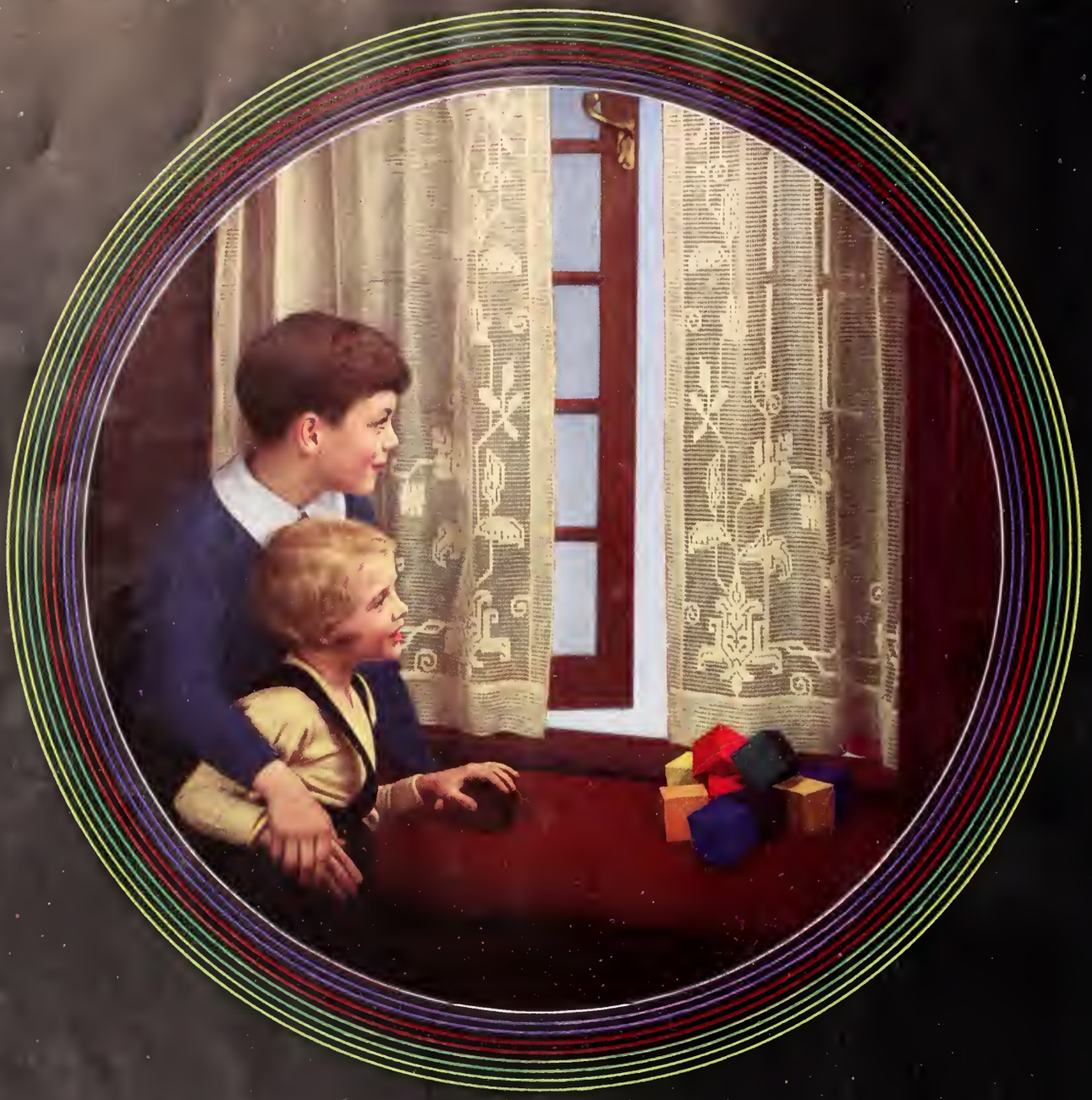
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LET THE SUNSHINE IN..

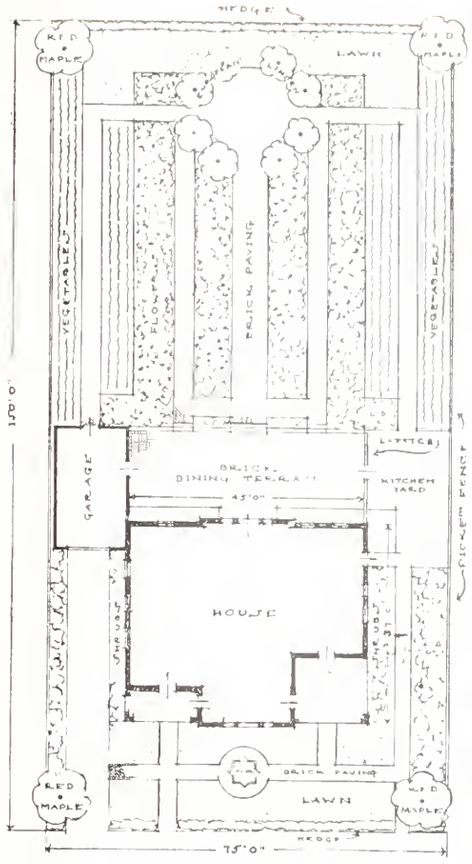
Through the airy meshes of net curtains, sunshine falls softly . . . cheerfully . . . healthfully. Particularly through the larger mesh of this Scranton Dubonnet fabric, whose simple border gives the decorative touch so necessary when curtains are used without overdraperies. And in the most fashionable homes it is Scranton net curtains that are found; because Scranton, ever alert to fashion, has created plain nets and simple patterns planned to harmonize with every type of smart period decoration.

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IE REAR garden con-
sts of alternating
ick paths bordered
flower and vegeta-
beds, with a cir-
lar "Sitting Out
ace" in the rear.
ary Rutherfurd Jay,
ndscape Architect

We complete a little house

(CONTINUED FROM PAGE 24)

MASTER BEDROOM

WALLS: Wallpaper above dado in a
pe design in tones of rose, beige, rust,
d fawn.
CEILING: Ivory.
WOODWORK AND DADO: Rose beige
match tone in wallpaper.
CARPET: Mist green broadloom.
CURTAINS: Gooseberry green taffeta
th eggshell taffeta valance.
BEDSPREADS: Faded coral moire with
shell tufts and cording.
DRESSING TABLE: Eggshell taffeta
th coral rope and tassel trimming.
TUB CHAIR: Rose beige rep.

GUEST ROOM

WALLS: Painted astral blue.
WOODWORK. A tone darker than the
lls.
CURTAINS AND BED CURTAINS: Ivory
lanese voile with burgundy ruffles
d trimming.
CARPET: Blue broadloom.
BOUDOIR CHAIR: Burgundy moire
h ivory welts and deep ivory bullion
nge
DRESSING TABLE BENCH: In chintz,
leaf pattern.
CORNICE BOX: Over window and
ound bed, ivy leaf wallpaper border.

BATHROOM

WALLS: Dull crimson.
FLOOR: Black.
FIXTURES: Cream.
WOODWORK: Cream.
CURTAINS AND SHOWER CURTAINS:
eam with crimson trimming.

DECORATION: Empire design painted in cream in recess over tub.

STUDY

WALLS: Paper simulating knotty pine.
WOODWORK: Tone to match.
SOFA: In chintz, deep red ground with designs in blue-green and cream.
CURTAINS: Same.
VENETIAN BLINDS: Blue-green.
COMFORTABLE CHAIR: Green moire.
RUG: Domestic Oriental.
BACK OF BOOKCASE: Blue-green.

KITCHEN

WALLS: Bright yellow.
FIXTURES: White.
CURTAINS: Vivid blue organdy.

THE GARDEN

The garden was laid out by Mary Rutherfurd Jay, Landscape Architect and author of *The Garden Handbook*. Certain desirable features had to be kept in mind. It was necessary both to frame the house, tying the structure to its site, and to provide in the rear a working garden in which routine labor, such as cutting grass, will be reduced to the minimum. Therefore the garden can be considered in three parts—the foundation planting, the front yard and its boundary planting and the rear garden.

FOUNDATION PLANTING AND FRONT YARD. Thunberg's Barberry is used on

(*Continued on page 77*)

Not only
WARMER
but



Lighter
for restful, refreshing sleep

Esmond All Wool Blankets made by the exclusive Esmond Pelage* Process have been conclusively proven, by scientific tests, to be *the warmest blankets.* The Esmond Warmth Certificate (shown above) appears on every genuine Esmond All Wool Blanket.

And with their night-long warmth goes an exquisite lightness. Esmond has shown that blankets need not be heavy! Because of this welcome lightness, you can be completely relaxed under Esmond All Wool Blankets—can enjoy truly restful, refreshing sleep.

The Pelage Process, duplicating Nature's way of keeping furry animals warm, likewise imparts new richness and loveliness, entrancing softness.

See Esmond All Wool Blankets at all good stores. You will be delighted with their unmistakable luxury—and their reasonable prices.

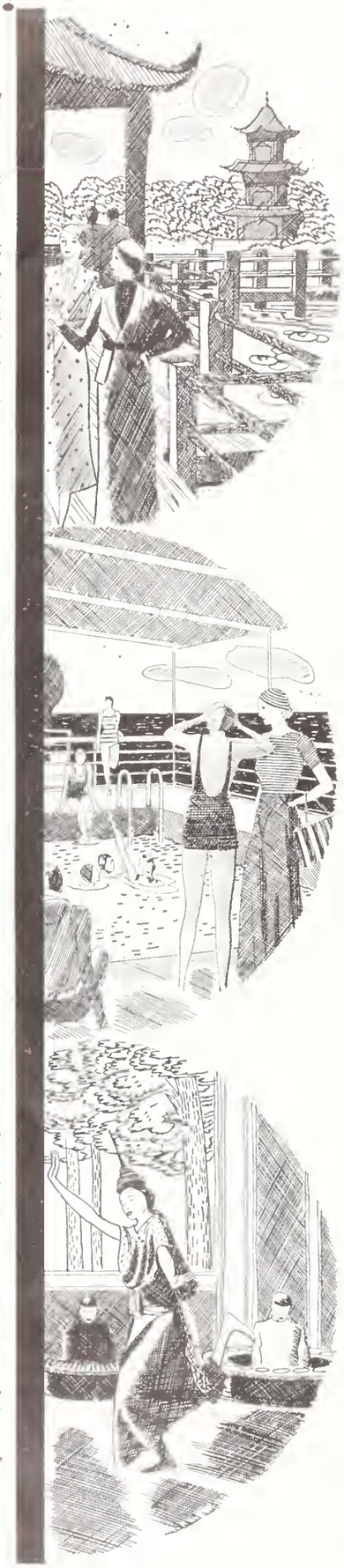
*Pronounced Pay-lage

ESMOND
ALL WOOL BLANKETS

ESMOND BLANKETS & STEVENS SPREADS are products of
CLARENCE WHITMAN and SONS, Inc.
21 East 26th Street, New York

Esmond Baby Blankets are "standard equipment" [illegible]

Happy Days!



In Japan, China and the gay Philippines

. . Go via the Sunshine Belt on famed President Liners

Trade old familiar winter for a thrilling trip abroad: for outdoor days in Hawaii, Japan, China, the varied Philippines; luxurious days on President Liners. All at such trivial cost that staying at home is really (even in these days) very slim economy! Your nearest travel agent will be glad to help you plan—to sail any week from New York, Los Angeles, San Francisco or Seattle.

Warm winter days in California's sun

. . Sail through the tropics via Havana and Panama

You know California in the winter time. And here is a marvelous way to go! 5500 miles of cruising through smooth, sparkling waters. 16 days of gracious living on President Liners—all with every stateroom outside, outdoor swimming pools. First Class fares from $175. Special Class (President Hoover and President Coolidge) from $135. Stopovers in Havana or Panama Canal cities at no additional fare. Weekly sailings.

In storied places Round the World

. . Go-as-you-like. Stopover anywhere. First Class $749

Available until December 23rd from the Pacific Coast. The greatest trip of all—26,000 miles Round the Globe *at a First Class fare so low that it may never be repeated!* Visit 22 ports in 14 countries—35 cities or more. Take up to six whole months, stopping over as you please, making sidetrips, continuing on another Round the World President Liner. A sailing every other week from New York, Los Angeles, San Francisco and Seattle.

Dollar Steamship Lines and American Mail Line

24 Providence St., Boston • 110 S. Dearborn St., Chicago • Union Trust Arcade, Cleveland • 514 W. 6th St., Los Angeles • 604 Fifth Ave., New York • 152 Broadway, Portland, Ore. • 311 California St., San Francisco • 338 E. Broadway, San Diego • Fourth at University, Seattle • 217 Bay Street, Toronto, Canada 465 Howe Street, Vancouver, B.C. • 1005 Connecticut, N.W., Washington, D.C.

What's new in building and equipment

(CONTINUED FROM PAGE 46)

in bath, kitchen and laundry.

The heater comprises a coördinated boiler, burner and control, designed and manufactured as a single unit that may be easily installed and takes up little space. All rotating parts of the oil burner are mounted on one shaft, constantly lubricated under pressure by sealed-in oil supply, requiring no manual attention. In the combustion principle employed, finely divided particles of oil blown downward, meet and mix with air supply directed upward from the bottom of the combustion chamber. A diffused flame is produced, its path is down the center of the combustion chamber, mushrooming out when air is encountered, and passing up along the walls in contact with the hot refractory lining. The oil is completely burned.

The brains of the installation, located on some wall of the living quarters, consists of an electrically operated time-switch, clock and thermostat, all enclosed so as to form a single unit. Combustion is quietly started whenever temperature of the room falls below the comfort zone, in response to this automatic control.

The furnace is made by the General Electric Co. to burn low-cost domestic fuel oil cleanly and economically. Safety devices guard against every possible abnormal condition. The new furnace is suitable for application to both steam and hot water heating systems, as well as to warm air systems to which an air conditioner is added. Steam as a heating medium for warm air systems is said to eliminate the possibility of flue gas leakage into upper regions of the house.

The air conditioner can be placed at a location where heat ducts may be most easily assembled together, while the remainder of the furnace may be near the chimney. Automatically controlled, the air blower and the oil burner will start up simultaneously, to provide quick heat delivery. Humidistat maintains desired relative humidity. Basement air with dust filtered out is circulated through the house several times each hour.

ENSEMBLE CASEMENT. Single and multiple units, suited to practically every requirement, are available in an improved casement type window combining sash, screen and winter window in one assembly. Each complete unit is factory fitted, ready to install in its proper opening with a minimum of labor. All the advantages of casement window ventilation are provided, yet the window is weather-tight under severe winter conditions, making it an ideal window for use by homes equipped with air conditioning plants, gas or electric heat.

The specially designed, leak-proof master frame of pine, completely primed with aluminum paint, is suited to all types of wall construction and thickness. Glazed sash of entirely new design to provide two-point contact is factory fitted. While stiles and rails are of clear pine similar to the surrounding frame, the narrow muntin bars are formed of solid aluminum. Air-tight seal between moving sash and frame is assured by the presence of spring, phosphor bronze weatherstrips. Extension hinges that facilitate cleaning of the glass, underscreen operator that opens and closes the sash easily and quickly, and locking latch operating independently of the screen, comprise the hardware included.

The lifetime screen of aluminum frame with 16 mesh bronze wire, fitted to slip in place inside the sash, requires no paint, although it may be refinished to match inside trim if desired. To provide double glazing where advisable a winter window is supplied to fit on the inside and become part of the sash. Simple in construction, the window is easy to install, with nothing to get out of order. Anderson Frame Corporation is its manufacturer.

WINDOW FURNISHINGS. Travers drapery hardware has been developed to greatly simplify the hanging and operation of draw curtains, which may now be used on windows of every type. Draperies may be so arranged that they are pulled across by hand or by means of a cord.

Hooks of ingenious design are provided for fastening into the upper part of the curtain or drape material. They are then hung on slides, which are arranged to move smoothly along the overhead rods. The hooks are fastened into the drapes along the top edge. Rods are to be left exposed to sight; visible rods are not used, several inches below the top. To prevent curling of drapes at bottom corners and to ensure hanging with uniform folds and a straight, even hem line, a pin-on weight may be attached to the inside of the hem.

The decorative appearance of a wood cornice across the top of the window or door opening may be combined with the convenience of pole hanging in a combination pole and cornice with brackets, developed by the Kirsch Co., also makers of the traverse drapery hardware. A wide range of finishes and styles suits these combination sets to any type of house. The extension traverse rod, with its assembly of slides to carry the curtain, fits into a groove in the back of the cornice pole. The equipment is easy to erect and no dust cap or top piece is required.

NON-CLOGGING FLUSH VALVE. Prevention of clogging in flush valves is said to be assured through a newly perfected principle in construction of valves of this type. Syphonic action created by the flow of water when the valve is operated, washes any foreign particles which may be present in the water along through the main outlet. No obstruction to smooth mechanism can penetrate the operating mechanism of the valve itself, to put it out of commission.

Clogging of the valves in new buildings is frequently caused by sand, white lead, lamp wick, dirt and sediment lodged in piping during construction, while the presence of sulphur, lime, salts or iron in the water of old houses gradually induces similar conditions. The flush valve, product of Hedges & Brother, will not hammer or chatter during use, and is said to thoroughly cleanse the bowl of the toilet fixture with a minimum amount of water.



I SAVED $160 ON FUEL LAST WINTER!



EVERY ROOM IN MY HOUSE IS COMFORTABLE IN THE COLDEST WEATHER!



OUR SLEEPING ROOMS ARE 15° COOLER IN SUMMER!

New Scientific Process banishes *Weather Discomfort*

lk with one of the 20,000 Home Owners now enjoying the benefits—We'll arrange the interview



COMFORT BLOWN THROUGH A HOSE!

Rot-proof, fireproof, vermin-proof "rock wool" is blown between the attic joists—and into the empty spaces within the hollow walls, if necessary. A 4-inch layer of this astonishing material gives protection against cold or heat *equal to a stone wall 11 feet thick!*

Tou can save from 20% to 35% or more n fuel . . .

Your house can be made uniformly omfortable, upstairs and down—no nore chilly, drafty rooms in winter—o more stifling-hot rooms in summer . . .

By one simple operation . . . in a few ours' time.

VE KNOW this is a strong statement, and ve realize how many similar claims are ade in advertising other products for the ame purpose. What are you to believe—hich should you buy?

To settle the question, we want to send ou the name of one of the 20,000 home wners now enjoying the benefits of Johns-Ianville Home Insulation—the name f a home owner living in your vicinity, ho has no selfish interest in the matter.

Get in touch with him—write him, r telephone him, or go see him. Hear his experience first-hand. Then decide! Could anything be fairer than that?

Home Insulation is the result of 70 years' experience in the great field of industrial insulation. It's revolutionary—yet it's exceedingly simple.

How it's Done!

A wall or roof may look substantial—but cold and heat go through it like a sieve. Johns-Manville perfected an astonishing material, "rock wool"—made from melted rock—to stop this. *A 4-inch layer* of rock wool is equal, in resisting heat and cold, to a *stone wall 11 feet thick.*

Yet rock wool—composed of fine, light fibres, like wool—is easy to handle. It is *blown through a hose* into the spaces between the attic joists—forming a blanket, 4 to 6 inches thick, over the rooms below.

Often this is sufficient to accomplish all the results desired. If not, the hollow walls of the house can easily be filled up by the same method—a 4-inch blanket around the entire house!

The whole job is done in a few hours—without alterations or disturbance. Once it's done, *it's done*—rock wool is permanent, fireproof, vermin-proof. There's no upkeep—and the results are amazing.

Owners of J-M insulated houses report fuel savings as high as 55%—20% to 35% is the average. They report upstairs sleeping rooms as much as 20° cooler in summer—8° to 15° cooler is the usual experience.

This job quickly pays for itself in fuel savings—you get all the other benefits as extra dividends! Time payments, if you wish.

Mail this for name and booklet

Johns-Manville
292 Madison Avenue, New York, N. Y.
Please send me the name of a home owner in my vicinity who has J-M Home Insulation—and your free booklet.

Name_____

Address_____

JM PRODUCTS

Johns-Manville *Home Insulation*

Shopping Around





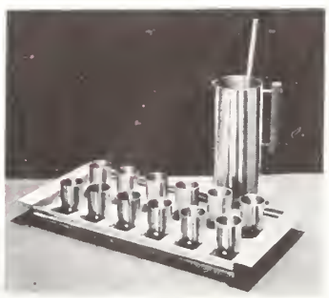
So that our readers may really do their Christmas buying early, our shopper, who is an old friend of Santa Claus', has prevailed upon the old fellow to give her a preview of this year's gift show. It seems he has some pretty grand things in store. Inexpensive? Well, shop around with us and judge for yourself. Shops mentioned are Mr. Claus' agents and fill orders promptly. Mail checks or money-orders to addresses quoted



JUST wait a minute till I shed my sealskins and I'll tell you all about my trip to Christmas-land. Shiver my timbers! It was chilly up there. Even Mrs. Claus' cat had fur mittens on and all the reindeer were wearing woolen mufflers. Arctic, that's the cat, was feeling very proud because he had been the model for a pair of smart bookends. You can see what they look like in the picture above. The horse is a book-end too. Both can be had in brass, copper or in nickel with a black base. Each is 4 inches tall. Both cost $4. a pair. Modernage Furniture Co., 541 East 17th Street, New York



I COULDN'T get a statement from Mr. Claus on Prohibition, but he certainly has laid in a tremendous store of what he calls "Repeal" merchandise—row upon row of new cocktail glasses and stacks of shiny shakers. In this illustrious assemblage I came upon the two bottles illustrated above, and immediately saw them, in my mind's eye, tied with red ribbon to a limb of somebody's Christmas tree and all aglow with old-fashioned holiday spirits. A simple, diamond pattern is cut in a narrow band about the crystal sides which sparkle with reflected light. These decanters are 10 inches tall and each will hold over a quart of moisture. Price, $8. A smaller size costs $6. They can be had from William G. Streeter, 841 Madison Avenue, New York

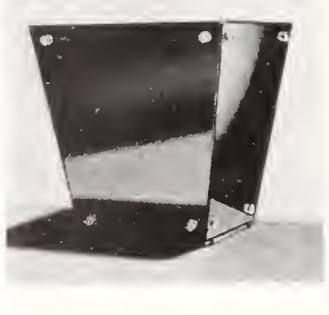


IF YOU have broken any of your friends' cocktail glasses lately, I suggest that you make amends by slipping this good-looking cocktail service down their chimney on Christmas Eve. Incidentally, you insure yourself at the same time against future embarrassment, for the glasses are aluminum and absolutely non-breakable. Instead of the customary shaker, an aluminum pitcher with a wooden plunger is used. The tray is of unfinished wood with aluminum handles. Entire set, $10.50. From Russel Wright, 165 E. 35th St., N. Y.



SPEAKING of liquid refreshment, the Russians have a word for it. You've heard of "vodka"—have you ever seen a vodka jug? It's the squatty, two-handled, metal object above. What could be better for the decoration of a taproom? It is made of beaten brass, is 8½ inches wide and 6 inches tall. $4.50. You might give the copper water pitcher in the same illustration to one of your more temperate friends. 11 inches tall; $5.50. Both from A. Silverstone, 21 Allen Street, New York

I WOULDN'T mind getting a wastebasket like this one for Christmas because I think it's a great idea to have a mirror near the floor so you can check up on the appearance of your feet. I like it, too, because, though essentially modern, it would fit nicely into almost any setting. It is 12½ inches tall with top 12 inches square. $18. Write for this to Au Bain, 751 Madison Avenue, New York



THEY say that some Fir trees will be bearing a new kind of fruit this year. Though contrary to all the laws of horticulture, I am assured that Cherries will be found on many a gay Christmas tree—brightly shining, chromium-plated cherries like those in the illustration below. And when they are plucked from the branches—lo! and behold— they'll turn out to be salt and pepper shakers in disguise. What jolly receptacles for the flavoring that is to be sprinkled on the holiday turkey. Can you imagine a brighter idea for a party table? They are priced at $6 a set of two and can be purchased from Rena Rosenthal, 485 Madison Avenue, N. Y.





IN RESPONSE to many complaints concerning the lack of "different" gift for men, Mr. Claus has instituted a special department of research on new and individual masculine gadgets. I have illustrated a few of his finds above. The feature of the cigarette box in the center is a drawer at the bottom which serves a single cigarette each time it is pulled out. Miniature Scotty on lid. In black and green or black and red, $2.25. In front of this box is a pocket pencil sharpener finished in leather that snaps shut when not in use. Green or red, $2. In the same group are rulers for a man's desk, of chromium, containing at either end a refillable pencil. Small size, $5; large, $6. All from Arden Studios, 460 Park Ave., N.



IF YOU want to make a good impression on some one this Yuletide, without making a bad impression on your pocketbook, let me suggest that you give her the attractive little cushion and the coverlet illustrated above. This smart new chaise longue set is made of a lovely shimmering taffeta and the stitching is executed entirely by hand. The unusual spider web pattern in which both pieces are quilted can't help but ensnare the affections of the lucky recipient. You may order the set in any one of the pastel colors. The price is $22.50. From Eleanor Beard, 519 Madison Avenue, New York

...Shopping Around...



WHITE PORCELAIN TEA SERVICE FOR SIX

$38 POSTPAID

RENA ROSENTHAL
New Address:
485 MADISON AVE., NEW YORK



This Charming

Chippendale Sofa

Custom-built and Direct-from-Maker $88

Here is satisfying beauty and honest, sturdy construction; upholstered in our own workshop over seasoned frames. A full, six-foot piece, in chintz, denim or your own material, with one large or three separate, down-filled cushions. We shall be glad to send sample materials; just write us.

MULLER BROS.
501 Third Ave. New York, N. Y.
Write for Booklet Showing Additional Pieces

CHRISTMAS CARDS THAT *ARE* DIFFERENT

They exactly meet the need for inexpensive gifts that will be kept and treasured.

Each card is a beautiful piece of wood—flexible, fascinating, almost transparent. Delightful decorations and greetings.

The price—$5.00 for 25; $16.00 for 100—includes your name, correspondence cards, envelopes and choice of greetings.

An introductory assortment 6 cards of 6 different woods (no name)—and an illustrated folder will be sent postpaid for $1.00.

B. L. Madden, Lowville, N. Y.

BRASS TOWN Fire Lighter

6.50 Shipping Charges Collect



New England authentic reproduction made of heavy cast brass. Write Dept. H for fire place equipment and gift catalogue.

TUTTMAN
103 Allen St., New York

CANADA'S MOST TALKED-ABOUT GIFT SHOP

Wonderful selection of English Bone China, New Dinnerware booklet will be sent on request.

HERBERT S. MILLS
Hamilton Canada

WHAT, I ask you, would Christmas be without candles—candles winking on the tree, candles on the festive board, candles lighting the churches? Christmas and candles being, so to speak, synonymous, I think you might give at least one pair of candlesticks this year. Therefore I selected these two which would be just the thing for the bayberry candles associated with the holiday season, with clusters of berries entwined to form the bases. Of wrought iron, each stick is 11 inches tall. $15. a pair. To be had at the Cin-Dic-Luxe Shop, 530 Madison Avenue, New York





WHEN in doubt about giving, make it a mirror and, to be perfectly sure, choose the mirror which is illustrated at the left. Here is a glass that feels at ease with any background and is equally well poised in living room or hall. Its design is very simple and, since it is executed in the classic spirit, is especially suitable for interiors of the 18th Century English type. The only decoration of this likeable gadget is the fan-shaped arrangement of fine gilt lines at the top. The measurements are 27½ by 17⅞ inches. The price is $22.60. From the Andiron Shop, 370 Lexington Ave., New York

OF course the children's gifts are the most charming part of Mr. Claus' collection. Why not give the two lamps at the right to the twins this year? The bases are wood, painted red, blue, yellow or green, and will withstand the most destructive young persons. A little boy and a little girl skip rope on the parchment shades. Each lamp is 11 inches tall and costs $6. Childhood, Inc., 32 E. 65th Street, New York. The fish are handles on a skipping rope. Red handles on a blue or orange rope. $1.15. Mitteldorfer Straus, 245 Fifth Ave., New York





PURKA dotted, quilted with nosegays, with dainty scalloped edges, the comforter at the left is a perfect choice for a young girl's bed. The broadcloth covering is obtainable in delectable shades of blue, peach, orchid, green, red and rust. This quilt is beautifully hand made and filled with the softest wool. It measures 72 by 78 inches. $9.75. McGibbon, 49 East 57th Street, N. Y.

THE proverbial [illegible] was no gaudier than the [illegible] midget chair at the right [illegible] covering is woven in [illegible] and white. The frame is [illegible] and may be used [illegible] vincial or peasant scheme or [illegible] painted to match the mood of [illegible] ticular nursery to which you plan to devote it. The height is [illegible] comfortable size for a [illegible] man. Price, $3.50. From Mitteldorfer Straus, 245 Fifth Ave., New York



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FOUR MONTHS PRACTICAL TRAINING COURSE

Authoritative training in selecting and assembling period and modern furniture, color schemes, draperies, lamp shades, wall treatments, etc. Faculty of leading decorators. Personal assistance throughout. Cultural or Professional Courses.

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578 Madison Avenue, New York City

ANTIQUES AND REPRODUCTIONS IN BRASS . . . COPPER . . . PEWTER . . . IRON

An Ideal Christmas Suggestion



No. GC613—A Russian hand beaten brass or copper coffee set, pewter lined and made for actual use. A gift that will delight the most sophisticated. The coffee pot has a capacity of three cups and is 10" high. The tray is 10" x 15". Sugar and creamer included. Set complete, express collect $5.75

No. GC612—Same set with a coffee pot that has a capacity of six cups and is 13" high. $7.00

B. PALESCHUCK
"The House of Metal Ware"
37 Allen Street, New York City

Catalog G11 on request
(201 pages of [illegible])

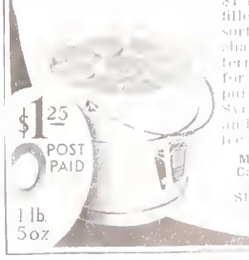
Vermont MAPLE HEARTS



The famed maple flavor is glorified in this delicious smooth and tasty confection, made fresh daily from the heart of maple land. 1 lb. 5 oz. net in a daintily packed "Sap Bucket" of natural wood. Chock-full of gift atmosphere . . . unique in flavor and looks.

GIFT "Sap Bucket"

Just the right touch for those "remembrance" names on your list. Novel for bridge candy or prizes. We mail to your list, $1.25 postpaid. (West of Miss. R. $1.40). Bucket filled with assorted Bridge shapes if preferred. Write for price list of pure Maple Syrup, Sugar and [illegible] selected.



$1.25 POST PAID

1 lb. 5 oz

Maple Grove Candies, Inc.
Route 25
St. Johnsbury
Vermont

...Shopping Around...



English toasting fork of solid brass, 20" long. Postpaid 85c

Send for new Catalog G-11

FAR OFF RUSSIA is the origin of this brass peasant pitcher-jug handed with copper, or copper handed with brass. Safely pewter lined. 9" size 1 quart. $3.00—12" size 2 quarts $4.25 Postpaid.

ADOLPH SILVERSTONE

"Oldest Shop in Brasstown" Est. 1898

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New—the KITCHEN CRUET

At last a device for condiments which really belongs in every modern kitchen. A practical and attractive stand with 12 clear glass bottles (burnt in labels and non-corrodible aluminum tops). Blue, green, yellow, white. Price $8.50. Send your check to

KITCHEN CRUET CO.
230 Park Ave., New York City



JARS—shapely and colorful have a fascinating interest. Send 10c in stamps for a brochure of high fired Terra Cotta Ornaments for Garden, Sun Room and Interior.

GALLOWAY POTTERY
3218 Walnut Street, Phila.



Roxinay Candies

Home Made of finest materials. Gift boxes $1.50 and $2.00 postpaid.

128 West Second St., Mount Vernon, N. Y.

THINGS DISTINCTIVE

Christmas presents a specialty. Catalogue of twelve pages sent on request.

W. G. Streeter, inc.
Regent 4-1333 841 Madison Ave. at 70th Street New York



Every time you drain a kettle—you throw out food values! Wasted vitamins—lost nourishment—all go down the sink. Enjoy these valuable food elements, better health and tastier foods by cooking with KVP Genuine Cookery Parchment. If your Department Stores, or better merchants selling kitchen wares do not already have a supply, ask them to order for you.

When using Cookery Parchment or other KVP Household Papers, you will want a copy of this FREE book, "Paper Finds Many New Uses" This 42-page book as well as a Boil-proof Paper Dish Rag will be sent you for the names of your best merchants. Address Dept.GH.

KALAMAZOO VEGETABLE PARCHMENT CO.
KALAMAZOO, MICHIGAN

KVP GENUINE COOKERY PARCHMENT



If you have a mother or a sister or a cousin or an aunt who's simply languishing for a new chair for her bedroom, this is the chair she craves. Small and neat, it has a rounded back and low arms that give complete and restful support. 31 inches tall, 25 inches wide and 25 inches deep. Price, in muslin, $30. Covering to order. Write for samples of chintz, stating colors preferred. In the illustration at the right the chair is covered with a peach-colored chintz that is patterned with a green, pink and mauve flowered motif. Edged with green binding. Muller Bros., 1501 3rd Avenue, New York



To help keep someone's home fires burning is a noble way to celebrate Christmas and is in the traditional spirit of the season. You'll find the fuel bucket, illustrated at the left, of assistance if you contemplate such an enterprise, for it will hold a goodly supply of wood or coal always ready beside any hearth you choose. Of hand-beaten brass it is finished at the top with a riveted band of copper. This bucket measures 11½ inches high and 12 inches in diameter. The price is $11. B. Paleschuck, 37 Allen Street, N. Y.

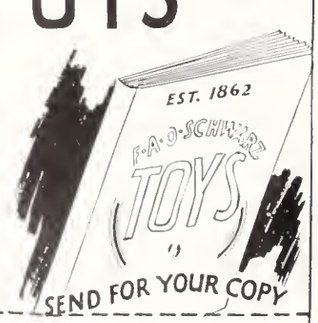


I trust none of your friends have anything they must hide, but if there should be any with a guilty secret, why not help them keep it quiet with a screen like this? It will completely conceal an ugly radiator and disguise a closet door so that Sherlock Holmes himself would not suspect their existence. This superior article of camouflage is made of leather with hand-painted floral decoration carried out in rusty brown, pink and vivid blue on a green-blue background. It is 68 inches tall and each panel is 18 inches wide. It is priced at $150. From the Venetian Art Screen Co., 540 Madison Ave., N. Y. This shop has a fine collection of screens that range in price from $50 up

now ready—THE NEW 64 PAGE F·A·O·SCHWARZ XMAS CATALOG

PACKED WITH THE *unusual* IN TOYS

Next to a personal visit to the famous Schwarz Toy Shop on Fifth Avenue is this new SCHWARZ Toy Catalog. It quickly solves the problem of what to give for Christmas. Sixty-four large pages packed with the unusual in imported and domestic toys, books and games at prices that set a precedent in value quite in keeping with the times. The coupon below brings it to you gratis and postpaid.



SEND FOR YOUR COPY



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745 Fifth Avenue (AT 58th STREET), NEW YORK

Gentlemen: Your catalog at once, please.

NAME_____

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• PLANS •



Call and examine "Six Early Amer Houses" and see what can be built today $6,000 to $20,000.

"Six Early American Houses" contains teriors, descriptions and floor plans. Price $1.

Also "Colonial Houses," $5.00, "Stu Houses," $10.00 (books), showing large hou

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Vogue's Book Of Etiquette

is written by people born and bred in the traditions of which they write. It tells not only the outward rules of behaviour but also the underlying reasons that prompt them. It catches in its 571 pages the spirit of graciousness that actuates every courteous act. Send for this book today. $4.00, postpaid.

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SPORTSMAN'S PARADISE in Virgi at junction two rivers. Quick run of Wa ington, D. C. BLACK BASS, WILD T KEY, QUAIL, OTHER GAME. An opp tunity and a bargain. 1727 acres. For tails, write

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SOUTH CAROLIN

WINTER HOMES SHOOTING PLACES

GADSDEN & WARING
1 Broad Street Charleston, S.

Carefree laundries

(CONTINUED FROM PAGE 49)

ner Company makes five electric ners. Among their outstanding fea- es are the unobstructed open ends of h the heating element and the roll, king it possible to iron garments both sides and slip them on or off ner end. The machine has knee con- l and little exertion is required for sing or lowering the ironing roll. e smallest model is designed with a inet and takes up very little space. cost of operation is no more than t of the hand electric iron, con- ring the work it accomplishes.

FOUR WASHERS

The General Electric Company kes four outstanding washing ma- nes. All the models are equipped h the "Activator," a washing device ecially designed with blades that up correct water action, causing clothes to circulate freely through it are termed three zones of wash- intensity. The de luxe model, num- 9 on page 49, has a spin basket er which removes the maximum ount of water from the wet cloth- and incidentally does away with vringer. It is equipped with con- iently located controls, extra long erproof cord, tub-filling hose, quick -emptying pump and is finished in na blue porcelain enamel.

o complete the laundry equipment . company has built an electric plate ironer in which thermostatic trol maintains the desired ironing perature. It is of just the right ght for the operator to be seated. stration number 5.

The Kohler Company offers a de- of the new oscillating impellor agitating type. A swinging electric nger completes the washing task removing soap, water and soil from wet clothes by compression, with- injuring fabrics or breaking but- s. The tub is coated inside and out flint-gloss, acid-resisting enamel. s machine is exceptionally eco- ical to operate. Illustration 7.

The American Ironing Machine pany makes five models, the latest which is the "Super Simplex" with 0 inch roll—fully automatic, with h control. The two open ends e ironing of wearing apparel ole. A table top can be added to model at small additional cost, sforming the machine into a work e when not in use. The construc- of their ironers makes it possible se them for practically ninety per of the average family washing.

The Whirldry Corporation manu- ures a combination washing ma- e and dry cleaner that is portable, dy and safe. Washing and dry ning are accomplished by the agita- method. With the machine an cially prepared dry cleaning fluid upplied which is non-inflammable non-explosive. Garments cleaned it are odorless and dry promptly. he Altorfer Bros. Company feature their line today two outstanding dels. The first is a wringerless her with centrifugal dryer, so that hly laundered clothing comes out of machine light and fluffy. This ed efficiency facilitates indoor dry- during inclement weather. A sec- model, also of the agitator type, is designed for apartment dwellers and washes forty pounds of clothing in an hour. This machine is dependable, quiet and can be controlled by one switch.

The new iron r of this company, illustration number 3, is mounted on a steel table and weighs only sixty-five pounds. It is fully automatic with open end and is constructed of die cast aluminum and steel tubing.

The Chamberlain Corporation makes a presser type ironer built along the lines of ironers used in commercial laundries designed to iron any garment. (No. 2) The machine is equipped with a handle for raising and lowering the heating element.

The Graybar Electric Company's four compact electric washing machines occupy a space of only twenty-five square inches. Two of the models rinse and dry mechanically while the others have reversible swinging type wringers and double drain board. A two-speed feature is exclusive with the latter, the fast speed for the average family wash, the slow for more particular things. Both agitator and wringer can be operated simultaneously. This means a great saving of time.

The wringerless washers contain a spinner basket mounted in the same tank with the agitator, both operating at the same time from one motor, and controlled by one lever. The seamless one-piece tub is easily cleaned. These washing machines are evenly balanced and sturdily built and have rubber bumpers to absorb vibration.

The models of the Nineteen Hundred Corporation are compact and take up very little space which makes them admirable for use in homes where it is necessary to wash in the kitchen. Two of them are equipped with an automatic timer which controls the time consumed in washing.

The sturdily built electric ironer made by this company sells at a popular price. It has knee, finger and pressing controls located within easy reach of the worker. The machine has been built with full open end and the heating element maintains even distribution of electricity.

FOR WASHING AND DRYING

The Laundryette Corporation has a popular model equipped with hydraulic pressure cones that flush the water thoroughly through the clothing. Washing is accomplished by up and down movement and when completed the clothes are lifted *en masse* out of the water. Through this centrifugal force they are then dried without the use of a wringer. The machines are built with a sediment chamber under the basket that contains the clothes, in which the dirt settles during the washing operation. This company also builds a model that makes it possible to soak, wash, blue, rinse and dry clothes through a patented perforated basket which can be moved above or below the water line of the machine.

Twenty-five years ago, the Hurley Machine Company built the first "Thor" electric washing machine. The latest model, the "Golden Bowl" washer, features an entirely new principle in drying. When the cover of the machine is closed, a compact air

(*Continued on page 72*)



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Carefree laundries

(CONTINUED FROM PAGE 71)

pump drives air into the space between the lid and the heavy diaphragm of the machine, which is thus expanded, exerts a pressure of a great many thousand pounds on the clothes, removing every trace of water. A whistle automatically signals when the water has been entirely extracted. The water from an entire tubful of clothes is removed in eighty-five seconds.

This firm makes six outstanding electric ironers, as well as a combination washer and ironer—illustration number 10. The latter is so designed that when washing is finished, the wringer on the washing machine may be removed and the ironing roll put in its place.

MORE NEW DEVICES

The new features of the Maytag Company's washing machines include a gravity drain for removing the water, which cannot get out of order, an automobile type of shift lever that starts or stops the washing action while the motor is running, and an agitator which introduces faster, safer and a more thorough method of cleaning. The sediment zone that prevents dirt from being washed back into clean clothing, a patented wringer control and a rubber-mounted motor which eliminates vibration and noise are also recent improvements.

The Apex Electrical Manufacturing Company make seven outstanding electric washing machines for use in large homes and apartments which are of the agitator type and equipped with or without wringers. A portable model only seventeen inches high and seventeen inches in diameter can be used for both washing and dry cleaning. The wringerless models have an extractor basket which dries the clothes by centrifugal force. These models also feature an automatic sterilizing rinse which drives hot, warm or cold water through the clothes with great force.

This firm manufactures a compact electric ironer which when folded upright occupies only eighteen by twenty-two inches of floor space. This well-balanced and portable machine has a knee control of soft rubber padding, leaving the hands of the operator free for ironing.

The Black and Decker Manufacturing Company have a bubble action vacuum type washing machine in which no moving parts come in contact with the clothes, thus eliminating any possibility of wear and tear on them. The thirteen gallon tub is of copper. It will do an average family's washing for five or six people and, owing to its light weight of twenty-five pounds, it can be carried around to any desired spot in laundry or kitchen.

The Savage Arms Corporation especially features a combination spin-rinse, spin-dry washing machine, which boasts faster washing action and a new scrubber spinner which forces soap and water through soiled clothing without injury. The spin rinse consists of directing a spray of hot water on the rapidly spinning clothes, flushing out all the soap and impurities left after washing.

This firm has designed a very efficient electric ironer (illustration number 4) with twenty-six inch roll controlled by two switches at the fr of the machine for operation with t right hand. Its most unique feat is the guide board control—a bar co ering the entire front of the roll a making it possible to guide the heati element over the clothing by a sli downward pressure upon it. The m chine is equipped with a vitreo enamel table top nineteen by thirt seven inches. A pressing lever whi stops the roll from revolving enab the operator to smooth out garmen on the roll by moving it by hand.

The Brammer Washing Machi Company makes an agitator wash porcelain-lined, designed for a s sheet capacity. The controls for ope ation are centralized near the wring This company also has an ironing a tachment that can be mounted on t wringer post for ironing flat piec

The Voss Brothers Manufacturi Company manufacture a machine wi a floating agitator which exactly d plicates hand washing action. It is d signed for greatest convenience and exactly the right height. Its simp mechanism of four moving parts quiet and durable.

SIX MODERN MODELS

An exclusive feature of the s models built by the Meadows Man facturing Company is the differe washing speed which has been desig ed for every type of fabric. A compa junior model has been made to under the kitchen table and is equi ped with a wringer which may l placed vertically over the tub.

This company also offers two electr ironing machines of the presser type. the more expensive and elaborate ty the garment being ironed moves aut matically. In the cheaper model t garment is moved by the operator hands. The time devoted to ironing cut about seventy-five per cent. No ski or special practice is required.

The Birtman Electric Compan make four agitator washing machine All are provided with soft balloon ty wringers that are guaranteed not t break buttons. Controls for movin parts are located on the wringer po within easy reach of the operator.

It is interesting to note that the firs mechanical clothes washer in Americ was built sixty-one years ago by th Horton Manufacturing Company. To day the Horton engineers have design ed three models of washing machine in different price classes and sizes. On of the features is the sealed mechanism The tub is enameled inside and ou and has a self-draining bottom wit positive shut-off drain cock. This ma chine is of the well proved agitator type

This firm also manufactures severa automatic irons, one of which is a console type especially designed for us in apartments or small homes not hav ing a laundry.

The Dexter Company make a doubl tub machine of the agitator type which makes it possible to give one piece o clothing two successive suds. The wringer is built between the tubs and after washing in the first one they ar run into the second.

The Haag Bros. Company feature six electric machines especially built

(*Continued on page* 73)



Light Blue . . . sets a charming stage . .

Here is a Claridge Carpet color that enters effectively into a beautiful bedroom plan. This soft blue harmonizes with almost any of the pastel shades so smart just now in decoration. Pink, for example, shading into a deep rose in the small-patterned wall covering and the hangings.

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Carefree laundries

(CONTINUED FROM PAGE 72)

the modern home laundry. They
of the agitator type and all models
ve wringers equipped with quick
ety release. The single or double
types made by this company are
ailable in aluminum or porcelain.
e example is number 6 on page 49.
Of the three electric models devel-
ed by the Blackstone Manufacturing
mpany two have a motor-driven
ter pump operated by a convenient
er which empties the water com-
tely. Another important feature is
vibration dampener which absorbs
the vibration and hum of the motor.
The Conlon Corporation make a ma-
ne with a double tub construction.
e outer tub is of steel, the inner of
celain, this arrangement keeping
water hot forty percent longer.
eir patented four vane agitator
nses a pound of clothes a minute
high speed.
The ironer this company manufac-
es has a patented table top so de-
ned that when the machine is not
use it can serve as a table in either
ndry or kitchen. This ironer is
lt to iron, press or steam clothing.
The Vulcan Manufacturing Com-
ny have produced a de luxe electric
del of the agitator type. The wring-
is unusually substantial due to the
fact that it is of cast material. One of the most convenient features is the clutch on top of the agitator designed for starting and stopping the machine.

Two of the exclusive features of the machines made by the Boss Washing Machine Company include a "flusher" built like a perforated hose nozzle which penetrates soiled clothing through high pressure streams of water, and the "Safety-Bar Wringer" with a release in front of the rolls and on each side. Tubs are of high luster porcelain which cleans easily.

The Getz Power Washer Company make a line of laundry machines with patented agitators of a design that eliminates wear and tear on clothing. All models are equipped with vitreous enamel tubs and pressed steel wringers with instant safety releases. They are sturdily built and low in price.

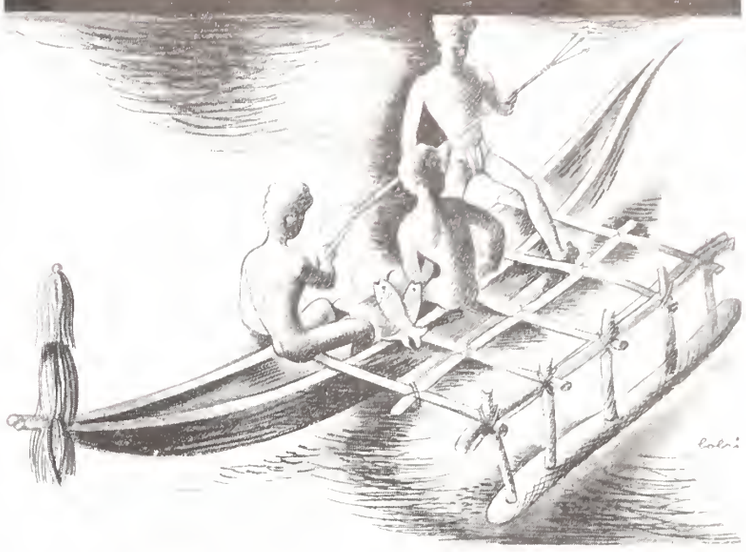
The ironer built by this firm is far-famed on account of its simple control and convenient working height. The machine instantly is converted into a presser ready to press anything from children's clothing to men's suits and overcoats by merely pulling out a handy control button. It occupies eighteen inches by thirty-three inches of floor space and is equipped with a rubberized dust-proof cover.

Know the style of your house

(CONTINUED FROM PAGE 53)

	CALIFORNIA SPANISH
MATERIALS	Brick and stone though usually stucco on brick in adobe adaptation
WALLS AND PLANS	Plans schemed for outdoor living rooms, patio, etc. Many rooms being placed on one floor, there are consequently long, low buildings
ROOFS	Flat or low pitched roofs, tile covered 
GABLES DORMERS ATTICS	Very few dormers or gables because of the low sweeping roof. Any to be found are very small
CHIMNEYS	Straight, frequently topped with a pitched and tiled hood
WINDOWS	Long windows—frequently to the floor—opening outward as in Mediterranean buildings. Frequently windows have grilles and balconies
DOORWAYS	 Often in a bay with gabled top, combining lintel and arch. The door also in line frequently combines these forms
DETAILS	Twisted columns, segmental pediments balconies, grilles, awnings freely used
CHARACTERISTICS	A combination of Spanish designs with the thought of adobe uppermost

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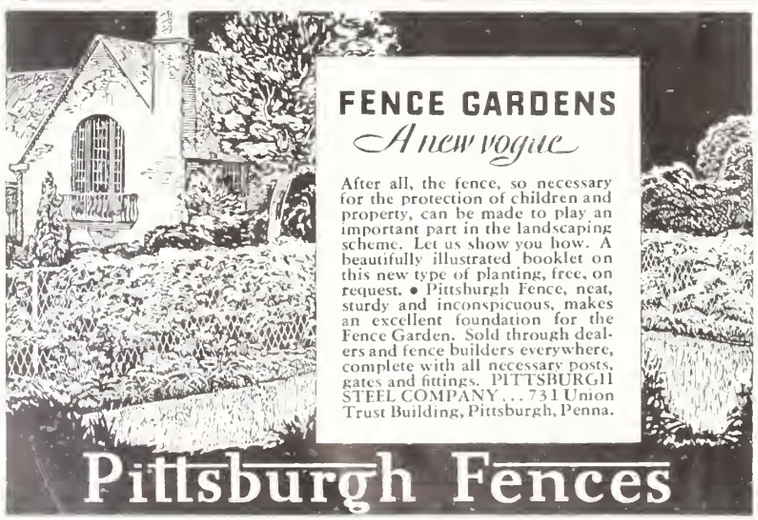
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Pittsburgh Fences

Growing rhododendrons for effects

(CONTINUED FROM PAGE 36)

may be lacking elsewhere and also because under the trees there is a natural mulch which preserves the moisture.

Even if you have ideal Rhododendron soil available, it must be well prepared—spaded two to two and a half feet deep. If there is any hardpan, it must be broken thoroughly, not only to provide perfect drainage, which is very essential, but also to improve the capillary action of the soil. For large plantations I recommend dynamiting the subsoil.

If you do not intend to plant your Rhododendrons until the spring, you will do well to prepare your soil before the winter. The subsequent frost will do a great deal of work for you, pulverizing the soil much better than ever can be done by man-power.

A great deal of work must be done to prepare the soil if it contains lime in considerable quantity. The bed must be spaded two and a half feet deep and the hardpan or hard subsoil thoroughly broken. While spading, throw out one and a half feet of subsoil and cart it away. This leaves the surface of the bed 18" below the original surface, which space must be filled with acid soil. Perhaps the latter is available in your neighborhood; if not, it can be bought from firms who make it their business to supply such material. It is obvious that you should not plant near the edge of the prepared bed, as the rain, percolating through the surrounding lime-containing soil, will make the borders of your Rhododendron bed alkaline.

All soils will improve materially by the addition of a liberal share of imported peatmoss which is now used in very large quantities in this country. Not only does this add acidity to the soil, but it increases the physical moisture-holding quality.

My experience has taught me that Rhododendrons are thankful for manure. In Holland nurseries even fresh cow manure is used in very large quantities for growing Rhododendrons and the healthy, glossy green foliage and the quantity of flower buds show how well the manure agrees with them. In this country I have grown Rhododendrons very successfully on soil well enriched with rotted horse manure, and splendid Rhododendrons are grown in this country by a firm which has its nurseries in a section with dairy farms. The cow manure is responsible.

PREPARING COMPOST

An ideal compost for Rhododendrons can be prepared as follows: Get as many bales of peatmoss as you think you will use in the fall. Loosen the bales and spread the peat in a layer about one foot deep, four feet wide and as many feet long as you think you will need. On top of the peatmoss put a layer of cow manure or rotted horse manure a foot deep, and on top of this manure two feet of soil; if your soil is neutral take more peatmoss and less soil. Mix this heap thoroughly once or twice during the winter, while it is freezing, and you will have a most wonderful compost to use as topsoil for your Rhododendrons. There should always be such a heap somewhere in your back garden; it is useful for all purposes.

Lately, experiments have been made to provide acidity by treating the soil with aluminum sulphate. These experiments have not yet led to all-around satisfactory results; my personal experience in using aluminum sulphate in connection with young Rhododendron seedlings is none of the best.

I have more confidence in the use of tannic acid, an acid of vegetable origin which is now manufactured specially to counteract alkalinity caused by lime. Tannic acid has the great advantage that an overdose will not hurt the plants. I have seen very gratifying testimonials written by lovers of Rhododendrons who have used it, but have no personal experience myself.

AS TO WATERING

Before setting out the Rhododendrons on the bed, give the balls of earth a thorough soaking in water even if the plants do not appear to be dry. In order to set out the plants correctly you must know the color of the different varieties and also the habits of the plants. Better ask your nurseryman to label each plant with color and whether it is a tall or medium grower or belongs to the low-growing kinds.

Rhododendrons must not be planted deep; the balls of earth should not be covered more than about two inches, but you must remember that the newly prepared beds will shrink. They should be planted close enough together to shade each other; after a couple of years, take out every other plant and you will have splendid material to enlarge the size of the original group or to plant a new group. Fill the holes, made by digging, preferably with soil from the compost heap.

You should use boards to walk on while you are preparing for planting, setting out the plants, etc., to keep the soil from packing. And do not pack it too tightly around the plants; neither water nor oxygen, for which the roots are looking day and night, can penetrate tightly packed soil.

Rhododendrons are surface feeders; they form a net of fine fibrous roots near the surface of the soil while the lower roots seldom go deeper than eighteen inches. In their natural surroundings they will even make roots above the ground, which, not being able to develop, form a knob-like swelling.

The ideal place to plant Rhododendrons is where they will be protected from strong, high winds as at the edge of a wood, but far enough from the trees so as not to be damaged by the latter's roots. Do not plant them too close to the house where they will suffer from the hot sun reflecting from the wall. Avoid low spots, for late frosts often damage the young growth and it is in low spots that late frosts do the most damage.

Rhododendrons can be planted practically any time of the year except when the ground is frozen and during the time that the young growth develops; it is advisable not to plant later than the middle of September

(*Continued on page 75*)

Unchanging Beauty

THROUGH THE SEASONS

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Growing rhododendrons for effects

(CONTINUED FROM PAGE 74)

in the Eastern States; there must be time for the plants to make new roots before the frost sets in.

You will be surprised how quickly they will make new roots in the fresh soil. The best time to do this transplanting is the latter part of August.

Early in the spring half of the number of branches must be cut about half way. Do not hesitate to cut through even one-inch-thick branches; you soon will see growing eyes develop on the old wood and later young growth. The next spring the balance of the branches must be cut and the young growth thinned out, leaving only the healthiest shoots. By following these instructions carefully you will make new plants from old ones.

MULCHING

The ground where Rhododendrons are growing in their natural habitat, under trees, is covered every autumn with the falling foliage, providing a mulch which is every year renewed. We can provide such a mulch by covering the ground with a layer about 4" thick, of Oak leaves, Pine needles, shredded Cornstalks, old rotted manure or peatmoss—which is the easiest after all to procure.

After Rhododendrons are well planted and well mulched, they require very little care. If the plants are thickly set with flower buds, break out some of them. Leave about one flowerbud to one square foot and see how this one bud will bring forth a beautiful truss! The other shoots, relieved of the task of flowering, will make healthy growth and such healthy shoots will provide flower buds for next season. The best time to break out the buds is when they begin to swell, before they show color; in any event before the flower opens.

After Rhododendrons are through flowering, the skeletons—what remains of the flowers after they are wilted—must be removed. By making a little incision with a small sharp knife at the base of the skeleton, you can break it out without in the least hurting the young shoots which at that time may appear at the base of the old flower stem. Never allow the plants to make seeds; branches which carry seeds this year produce only very weak growth next year, if any.

Rhododendrons need a deluge of water in late fall in order to prepare them for the hardships of winter. If the summer and fall have been dry, let the hose run for an hour every day until you know that the soil is saturated with water; dig a hole between the plants to make sure. The abundance of water will swell the cells of the plants and prepare the foliage to stand the hot sun in February and March when often the ground is still frozen and when consequently the sap movement is very slow.

Observe the foliage of Rhododendrons on a day when there is a hard frost. The leaves do not stand out as they ordinarily do; they curl around the main rib instead of being extended. The plant now exposes a smaller surface to the sun and thus limits the evaporation greatly. If it goes through this process unprepared, it may suffer severely. It will meet conditions bravely if through fall watering it is in condition to take care of itself.

I have many times been asked what disease is responsible for the black blotches which are often seen on the leaves of Rhododendrons. These blotches are not caused by a disease the wind, which beats the young undeveloped leaves against each other, is the culprit.

Such places, however, and other bruises or cracks in the leaves, are liable to become infected with the spores of a fungus disease called Pestalozzia. If infected by this disease, brown spots appear which grow larger and larger; they change color after some time and form concentric silver rings. Gradually the upper surface of the leaf detaches itself and turns white.

Knowing that this disease will attack the leaves which have been bruised or cracked, it is of the highest importance to handle Rhododendrons carefully. Never grasp them by the foliage when digging or packing or planting; always handle them by the stem.

It is surprising that Rhododendrons are not more attacked by insects than they are, for they offer such marvelous shelter. The Rhododendron Lace Bug, however, attacks the lower leaf surface where it sucks the sap from the leaves. It shows its presence by yellowish and light green spots on the upper leaf surface; these spots remain, but in the autumn the insects cannot be found. They disappear after they have laid their eggs, usually along the midrib of the leaf, which causes a slight swelling. If we break the leaf lengthwise where this swelling occurs, we find a row of shining, glass-like eggs.

In May small wingless insects appear which get their lace-like wings, bright as glass, about three weeks later. Before these fascinating wings develop, however, the plants must be sprayed. Whale-oil soap, six pounds to fifty gallons of water, will kill the lace bug; so will any other commercial contact spray. Two things, however, you must bear in mind: you must spray the underside of the leaves with a forceful spray so that the insecticide really comes in contact with the insects; and you must spray before the females get their wings. Turn over a leaf every now and then and see how far they are developed. The spraying must be repeated at least every three weeks, in the North until the middle of September.

Another effective way to exterminate lace bugs is to pick the infested leaves, which can be easily recognized by the discoloration; while you are picking these leaves, also pick the leaves showing Pestalozzia and burn them.

OTHER PESTS

Thrips and Red Spider are two more insects which do damage to Rhododendrons, sucking the sap from the leaves. The same spray used for lace bug will kill them.

A more serious insect is the Cranberry root worm, which hibernates in the soil in its grub stage. About the middle of June the beetles appear—

(*Continued on page 76*)

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Growing rhododendrons for effects

(CONTINUED FROM PAGE 75)

shining, mahogany-brown fellows, about one-fourth of an inch long. They riddle the leaves of the young shoots, but do not touch the fully developed leaves. They are night feeders; armed with a flashlight, you can pick them from the plants at night. The best way is to spray with arsenate of lead—three pounds of paste or one and a half pounds of powder to fifty gallons of water. Spray every week until the foliage is fully developed.

The series of insects would not be complete without a borer, and sure enough there is one! The adult is a clear-winged moth somewhat resembling a wasp in color, marking and flight; it appears in June and deposits its eggs on trunk, branches and twigs. The larva forms irregular galleries in the sapwood and winters within a gallery; it transforms to a pupa in May and later issues a moth. The presence of the borer is indicated by wilting shoots; pick them off and burn them as soon as they are discovered.

Named varieties of Rhododendron are grown from grafts, layers or cuttings; the plants grown from cuttings are very slow growers. Lately, Rhododendron hybrids are grown from seeds, collected from hardy, high colored kinds; these seedlings usually greatly vary in color and habit. As far as my experience goes I have found that they are slow growers and they are not dependably hardy for use in the Eastern States and the middle West. It is more satisfactory to use plants which have been propagated vegetatively.

The following list mentions a few desirable varieties. Those marked with an asterisk can be used only in the South and in the Pacific Coast region. Amphion, *catawbiense*, *grandiflorum* and *everestianum*, hardy varieties, are also desirable in that section on account of color and habit.

All the varieties are obtainable in the United States.

LIST OF DESIRABLE VARIETIES

The letter following the name indicates the way they grow.

H. high, M. medium, L. low.

WHITE

Album elegans, H. White with yellow spots, blush when opening.

Catawbiense album, M. Pure white.

**Madame Carvalho*, M. Pure white with greenish spots.

**Madame Masson*, M. Pure white.

**Mrs. John Clutton*, M. One of the very best whites.

LIGHT ROSE

**Alice*, M. Very fine rosy-pink, enormous trusses.

Delicatissimum, H. Blush rose.

Lady Grey Egerton, H. Very light rose.

**Pink Pearl*, H. Flesh pink, unopened buds deep rose, large trusses, very free flowering, very early.

**Prince Camille de Rohan*, M. White and rose, well shaped, large trusses.

DEEP ROSE

Amphion (syn. *F. L. Ames*), H. Bright rose, large white center like American pillar rose, enormous truss.

Charles Bagley, M. Clear bright rose.

**Cynthia*, M. Rose crimson, very beautiful.

**Kate Waterer*, M. Clear rosy-crimson, yellow blotches.

**Lady Eleanor Cathcart*, H. Bright clear rose, crimson spots.

RED

Caractacus, M. Rich purplish crimson.

**Doncaster*, L. Deep brilliant red, very effective.

Edward S. Rand, L. Bright clear carmine.

Ignatius Sargent, M. Bright crimson.

**James Marshall Brooks*, M. Fiery red, bronze blotches.

**John Walter*, M. Fiery rich crimson.

Kettledrum, H. Rich dark crimson.

Mr. Dresselhuis, M. Crimson-red.

**Sir Henry Havelock*, M. Very fine red.

PURPLE

Catawbiense grandiflorum, M. Light purple lilac.

Everestianum, L. Rose lilac, daintily spotted and fringed.

**Fastuosum flore pleno*, M. Very fine mauve, semi-double flowers.

Parsons Gloriosum, H. Rose-lilac.

Purpureum grandiflorum, H. Rich purple.

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We complete a little house

(CONTINUED FROM PAGE 65)

both sides of the drive to the garage. At the corners of the house is a Tara Vine (*Actinidia arguta*), with a Silver Moon Climbing Rose each side the Palladian window. The path to the latticed kitchen yard is flanked by two narrow beds headed by a Morrow's Bush Honeysuckle. Behind this are Currants and Blackberries with Onion sets and Cucumbers grown between the rows.

At each corner of the property stands a Maple. A California Privet hedge forms the front boundary. Brick walks intersect the grass in the front area, and directly in front of the window is a shallow star-shaped pool. This can be built either of cement or made of heavy tin covered with waterproof paint.

REAR TERRACE PLANTING. The brick-paved dining terrace that is reached through a door in the rear Palladian window is protected on two sides—by the lattice of the kitchen yard and by the wall of the garage on which the lattice is repeated. Concord Grapes are planted along these lattices. A narrow bed between the paving and the house supplies enough soil for a low hedge of Thunberg's Barberry with a Dorothy Perkins Rose climbing each side the window.

THE BACK GARDEN. On the main axis of the rear door is a path leading to a circular paved area called a "Sitting Out Place." This is surrounded by Lindens clipped in the Continental fashion. A perennial border runs each side the path. In fact this garden consists of a succession of long brick walks between flower beds, with a cross walk at the back. The paths on each extreme side have beds for vegetables so that this rear garden contains four flower beds and four vegetables, the humble Carrot mingling with the lordly Hollyhock as they do in gardens abroad.

The rear of the property is marked by a California Privet hedge with a Maple in each corner, thus repeating the front yard boundary design.

In making this garden the structural elements are the first expense. An approximate estimate on the brick walks, front pool and lattice is $456. The next expense is for trees, shrubs and perennials not grown from seed. These come to $200.20. For the seeds of vegetables, perennials and annuals we allow $15. For the picket fence, $30.60. Tools and incidentals at $48.20 bring the total costs of the garden to $750, exclusive of the labor item.

In studying these plans for the grounds it will be noticed that they provide for a surprisingly complete layout, albeit on a small scale. The garden is a real one and offers a considerable variety of plant material and effects.

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The care that good house plants need

(CONTINUED FROM PAGE 29)

growing plants a quart of pulverized sheep manure, and for slow-growing ones a quart of bone meal, should be incorporated in every bushel of the general formula. For an eight-inch pot two tablespoons of either of these stimulants will suffice.

If it is a question of stimulating growth or hastening bloom, a liquid fertilizer, which is an immediately available plant food, is good. Horse, cow, poultry, or the more readily obtainable pulverized sheep manure may be mixed with water, left standing for a time, and then diluted for application to the color of weak tea.

Dormant plants, on the contrary, are not benefited by this treatment but are only rudely awakened from their necessary rest. The actively growing plant, however, after first being thoroughly watered, can be safely stimulated by such feedings every three weeks.

And where only a few plants are grown, the florist's fertilizing tablet is useful. Tea, coffee, castor oil, beef tea, raw meat, oysters, and cigar ashes, however, were never meant for plant diet lists!

REPOTTING

Nature always supplies adequate space. Yellowing foliage is often a signal for the need of more root room. Again there is no rule. The seedling requires several shifts in a season, while well developed specimens, such as the Chinese Rubber Plant, may need a larger pot only once in two years.

Most house plants, however, need an annual repotting in the spring. At the height of their vigorous growth, with a beneficial summer outdoors just ahead, they easily withstand the shock of repotting.

On the other hand, the plant shifted in the fall, with artificial indoor conditions soon to be faced, will not react so quickly. At any time, however, a three-day period of shade hastens recovery.

All plants do not require proportionally the same size containers. The Geranium and other flowering plants bloom better if they are a trifle pot-bound, while the Pandanus is really quite healthy when it thrusts up its roots to the top of the pot.

Yearly examination of plant roots is a wise precaution. If a plant is first well watered, its pot can be easily lifted when rapped sharply against a bench or table. As illustrated, the plant should be inverted over the left hand with the main stem firmly supported between the second and third fingers. If the lifted pot then reveals a fine network of roots on the outside of the earth ball, a pot a size or two larger should be supplied.

The Pandanus shows the proper method of placing a plant in an eight-inch pot. Above the drainage layer rests the plant. Here it should be firmly held in one hand while the other fills in the earth. Several sharp taps against the potting bench will firmly settle the new soil below and around the root ball.

After the spring repotting is accomplished, plants renew their vitality by summering in the fresh air. Where a variety of conditions is possible, the plants should be sunk in their pots in the garden. A piece of broken flower pot, placed concave side up in the bottom of each planting hole will help to keep the drainage open. Sunny locations should be selected for the flowering plants, the moderate shade of fairly open-leafed trees for most of the foliage ones, and the dense shade of the Maple or Oak for the majority of the Ferns.

Well before frost the plants should be lifted, the pots washed, the drainage replaced, if on examination it appears faulty, and an application or two of lime water given to drive out worms.

A piece of builder's lime the size of a tea cup may be dropped into two gallons of water to prepare this solution. When the mixture settles, the clear top water may be bottled for use at any time. It is also helpful in driving away the white worm whose occasional presence among roots is indicated by tiny flies about the surface of the plant.

If Nature's conditions have all been duplicated, clean, healthy, actively growing plants will result. These are not as a rule troubled by pests. Occasionally, however, black, white, or green aphids and the fuzzy white mealy bug do appear, but a spraying or dipping of the plant in a nicotine solution will drive them away.

COMBATTING SCALE

However, scale, which is the tiny pest sometimes seen on the Fern, will not budge under this treatment but must be lifted off with a toothpick or scrubbed away with a tiny brush. When frequent subsequent water sprays do not prevent its return, a spray of a quarter ounce whale-oil soap dissolved in a quart of warm water should be left on for two hours. A rinsing spray should then be given. And the day following any of these treatments a clear water sprinkling should be given, as only in this way is the leaf of the plant made free to breathe again.

If, then, you reproduce in the house Nature's outdoor conditions, and if you are faithful in your attention, you will soon replace those dejected specimens that previously have eked out so brief and doomed an existence on your window sill with fine, flourishing, green house plants. In a word, yours will be the "luck" of that legendary grandmother.



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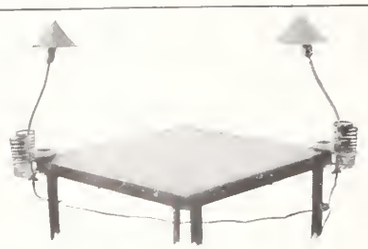
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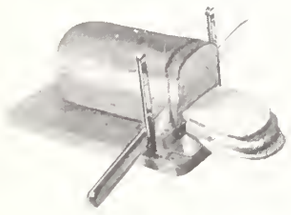
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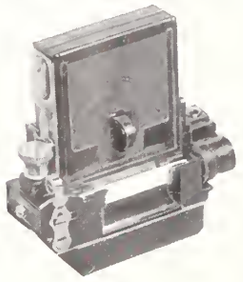
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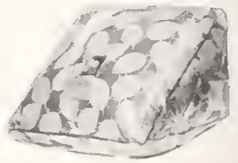
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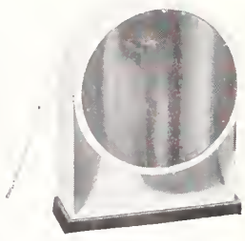
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December, 1932

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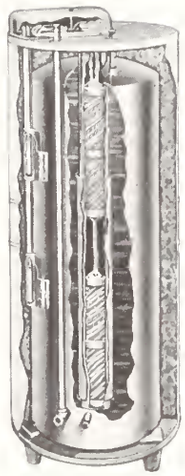
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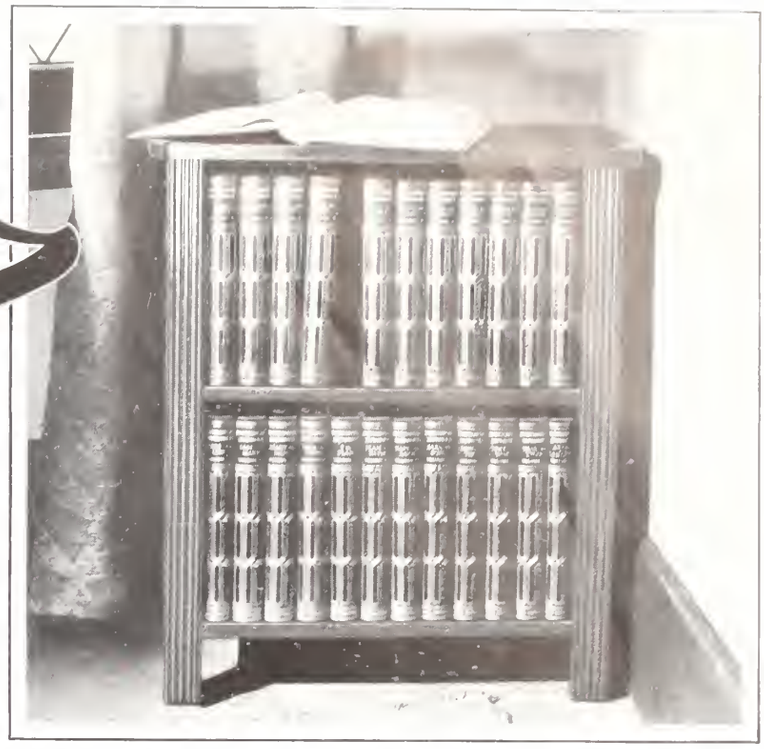
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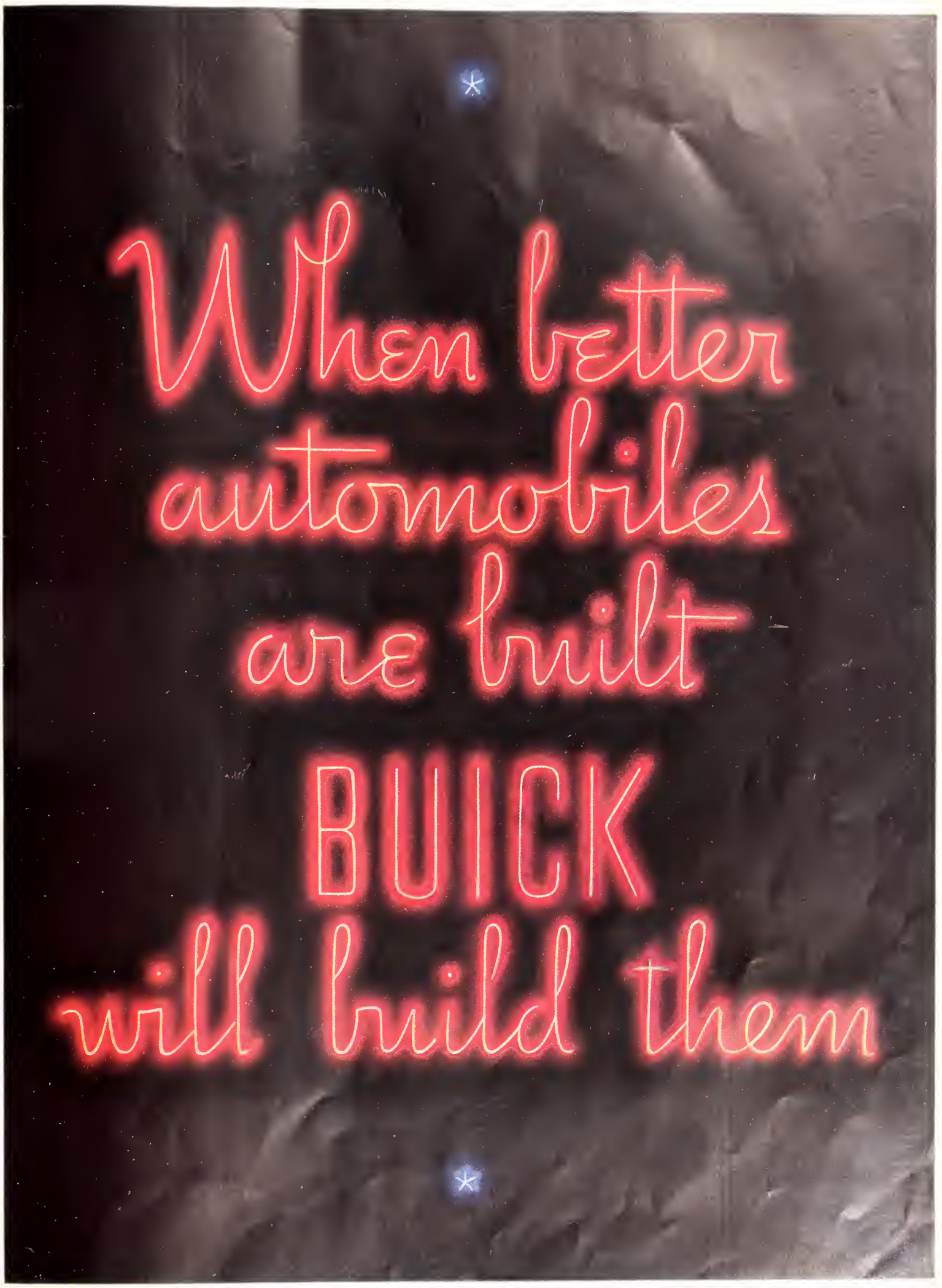
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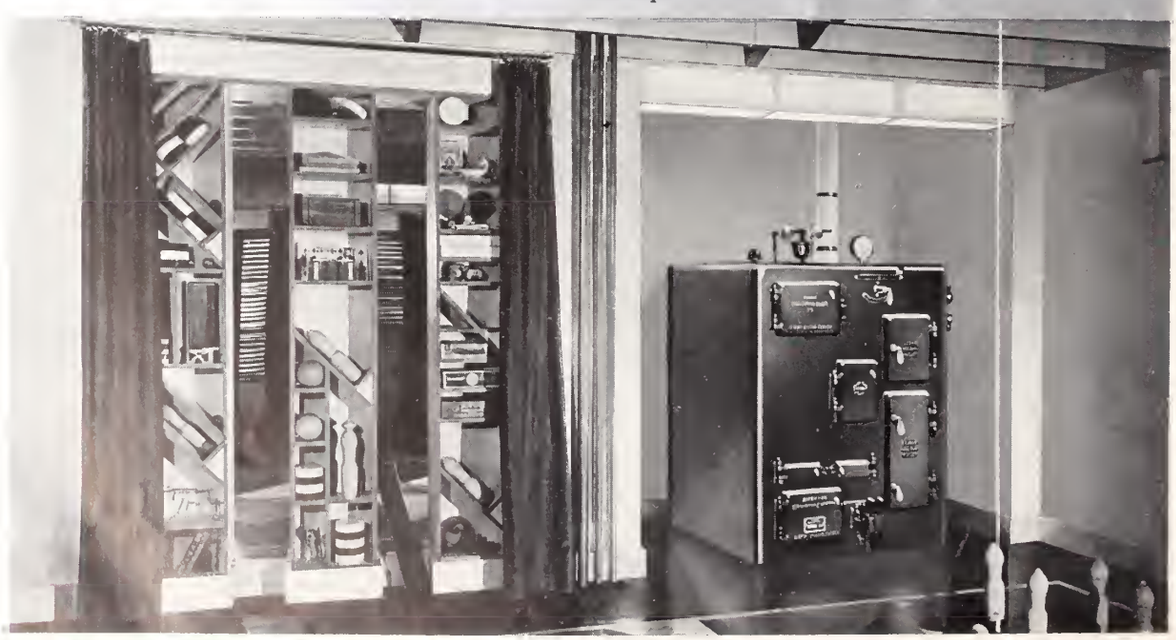
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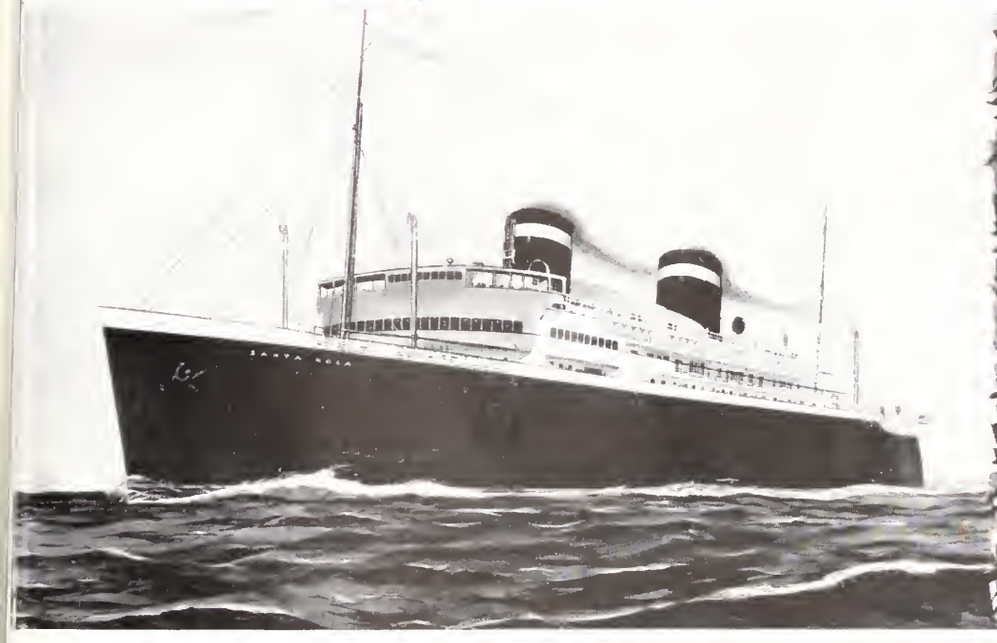
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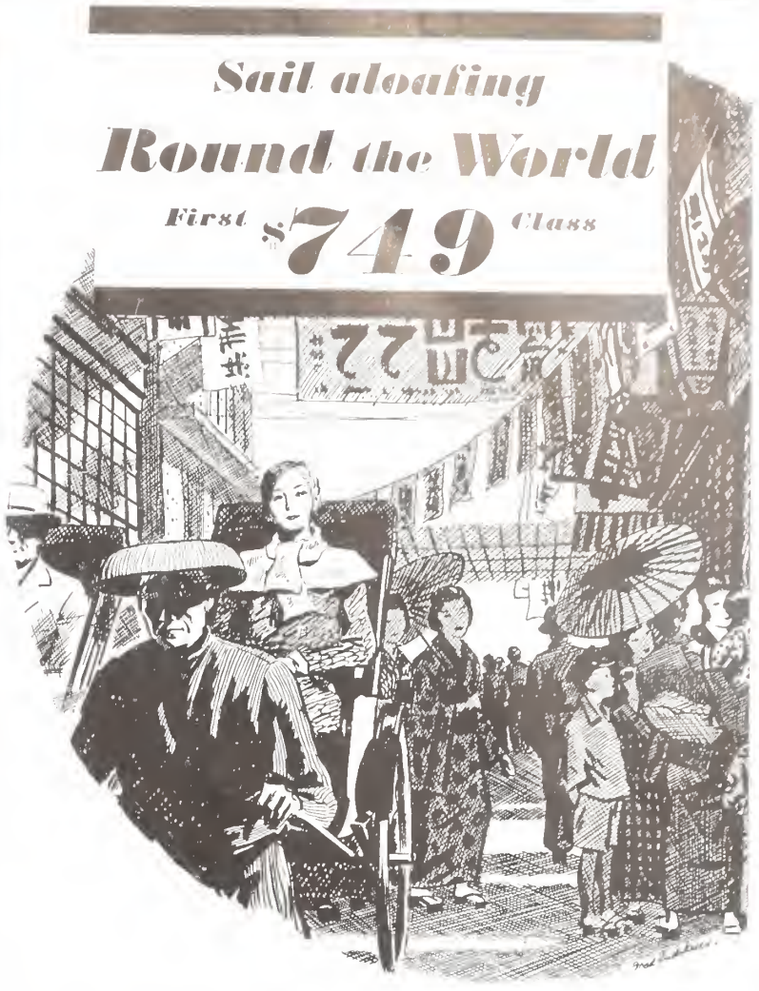
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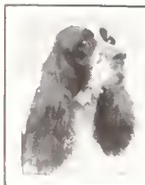


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WHEN it comes to big dogs, the Irish Wolfhound is just about the grandest thing on four legs, especially if you want a rangy, graceful giant in a rough, grayish coat with an expression which holds the wistful appeal of the true hound. He lacks the solid massiveness of the St. Bernard and Newfoundland, being molded more on the lines of a Greyhound. But his power and capabilities are immense and you could look far without finding a disposition so well suited to all-around family life. Ch. Felixstowe Kilgarth, shown here through the courtesy of Halcyon Kennels, is a splendid example.

IT may sound like a fairy-tale, but actually the Pug is coming back—has already come, in point of fact, as these three puppies owned by Mrs. Sarah Waller clearly testify. Why he ever lost that broad popularity which was his in the Gay Nineties and earlier is a question which has never been adequately answered, for the Pug is really a very good little dog. Perhaps it was just because he went out of fashion. Anyway, here he is again—fawn colored body, black face, curled tail and all.





THERE'S no resisting Scotties, those odd little bundles of philosophy, frivolity and fierce intensities of love and enmity. Temperamentally, the Scot has more "change of pace" than any other breed we know; therein lies one of his strongest appeals. And yet, you can always depend upon his actions in all fundamental ways. His devotion is the quiet, reserved kind that lies closest to the heart; study this picture of the Hillwood Kennels' Ch. Merlewood Hopeful and you will understand.

IT has been said that all the world loves a Cocker—and indeed, we should feel very sorry indeed for anybody who didn't. You simply can't escape the appeal of that wise, trusting, pleading face, the eagerness of spirit which sends that sturdy small body romping across the lawn or scurrying through the brush on the trail of rabbit or pheasant. Here is Anchor Farm Kennels' Ch. Lady Diana IV.



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ON another page appears a colored study of that outstanding West Highland White Terrier, International Champion Chum of Childwick. Here is a complete view of the same dog. Notice the short, straight back, the sturdy legs and shoulders, the cobby body, the general appearance of compactness and agility. Clearly a breed for any place for a lively, a moderate sized, alert and finely intelligent dog might be sought.

WE confess to a weakness for the Irish Setter. There is so much about him that epitomizes canine perfection, so much of beauty, health, high intelligence and capacity for that ideal companionship which so many of us value more than we care to admit. Insofar as it is possible for a four-footed animal to be all things to all men, the Irish Setter does it. His qualities are all summed up in Ch. Higgins' Red Coat, owned by Mrs. C. F. Neilson.





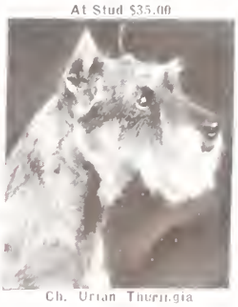
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BACK again to the Terrier tribe, there is the West Highland White, typified by this head study of Int. Ch. Chum of Childwick, owned by Mrs. John G. Winant. Superficially the West Highlander suggests a white Scottie, and indeed it is probable that both breeds sprang from the same original stock. But more careful consideration shows that he is less massive in build and, perhaps, not so markedly individual in temperament. A more winning dog, some say, and a milder one, although certainly no milksop.



MANY years ago it was an unusual thing to see a Wire-haired Foxterrier in the United States; practically all the representatives of the breed were smooth-coated. Today almost the reverse is true, though we note a returning popularity for the smooths of which Ch. Flornell Standard, owned by Mr. E. Coe Kerr, is here shown as a fine example. It goes without saying that the smooth is a trim, neat little package of mischief, affection and energy.



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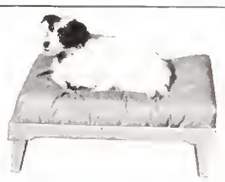
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AND finally, to set a composed and contrasting climax to this canine picture gallery, let there be shown a representative of the Royal Siamese cat tribe owned by Miss Doris Bryant. You'll have to admit that here is a very different looking creature from the Persians and just plain cats which dominated the feline stage in this country until a few years ago. Yes, different looking and different acting, too, for the Royal Siamese is quite uncatlike in manner as well as physique. Beige in color, with black on paws, face and ears, he is distinctive and individual to the very tip of his short if not nearly non-existent tail.





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MARSHALL FIELD & CO. *suggests as a gift a luxuriously hand-quilted comforter in Celanese Clairanese taffeta, puffed with white wool. In Old Gold, Lilac, Blue, White, Peach, Rose Trianon, Sea Green. Size 72 x 84 inches. $22.50.*

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Contents for December, 1932

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RICHARDSON WRIGHT, EDITOR · ROBERT STELL LEMMON, MANAGING EDITOR
MARGARET McELROY, ASSOCIATE EDITOR · JULIUS GREGORY, CONSULTANT

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[illegible] Greene, one of the most talented architectural writers [illegible] topics in [illegible] modern exteriors to sound residential design. His [illegible] which cover [illegible] and size are noteworthy for their practicality as well as the distinctiveness of their appearance.



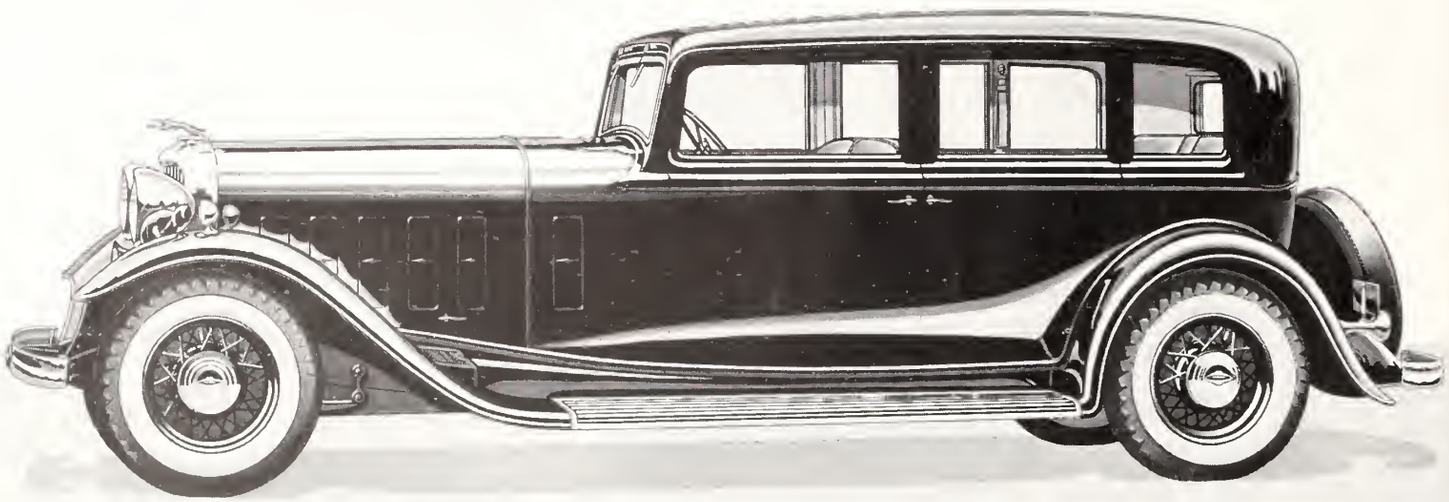
To Ross Stewart, as decorator for W. & J. Sloane, belongs the credit for the interior decoration of House & Garden's "Little House". His work, pictured on pages 58 & 59 of this number speaks eloquently of the fine taste and rich background of experience that he brings to it.



Messrs. Edwin L. Howard and William E. Frenaye, Jr., designers of our "Little House," enjoy great popularity with House & Garden's staff. Let an additional house be found necessary to round out an issue and a phone call to these industrious and talented partners never fails

WHO IS WHO IN HOUSE & GARDEN

THE LINCOLN



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THE BULLETIN BOARD

THE COVER. Once more House & Garden appears wearing a photographic cover. We tried our apprenticed hand in July with a red garden umbrella. We took an azure flight in that charming blue room in September, and now those two lens-and-light geniuses, Anton Bruehl and Fernand Bourges, present this display of a Christmas gift table, with boxes and gay papers from Wanamaker's. Other examples of their work are found on succeeding pages. Bruehl, by the way, is a down-under, hailing from Australia, and Bourges first focused his eyes to the light in Louisiana.

NICE CUSTOM. Flowers, like people, often become so much more interesting when you know their names. This was proved by a nice custom we encountered at a country house recently. Each morning the gardener cuts Roses for the family and guests. A Rose is laid beside your place at the breakfast table. And to each bud is attached a slip of paper bearing the name of the variety. It gives you a jolly feeling of intimacy to start the day knowing that Killarney Queen or Betty Uprichard is in your buttonhole. A wise gardener, however, avoids such teeth-crackers as Prince Engelbert Charles D'Arenberg or Violoncelliste Albert Fourès or Mevrouw G. A. Van Rossem. Why will these furriners insist on hobbling charming Roses with such names?

GRAND PRAISE. Nowadays only very dull or very pious people read Jeremy Taylor. Preachers who lived in the age he did—1613 to 1667—lack the snap to catch the contemporary ear. Yet we offer, as a sublime slice of English, this magnificent sentence wrapped around a quaint conceit: "He is glorified in the Sunne and Moon, in the rare fabrick of the honeycombs, in the discipline of Bees, in the economy of Pismires, in the little houses of birds, in the curiosity of an eye, God being pleased to delight in those little images and reflexes of Himself from those pretty mirrors."

SIR WILLIAM TEMPLE. Garden clubs that are searching for a figure to discuss at meetings ought not to miss Sir William Temple, another 17th Century worthy. A retired statesman and diplomatist, he devoted his leisure to gardening. Like Jeremy Taylor, he, too, could write magnificent English. Witness this comment on gardening: "As it has been the inclination of kings and the choice of philosophers, so it has been the common favorite of public and private men; a pleasure of the greatest and a care of the meanest; and indeed an employment and a possession for which no man is too high nor too low."

WORKMANSHIP COUNTS. Next to poor materials, the most wasteful item in the construction of a house is poor workmanship. Even the best of stone and brick and equipment lose in efficiency if inadequately installed. The skill of the workman's hand is still an essential item.

SLUMS. For over a year House & Garden has been advocating the clearing away of slums and in their place the building of better housing or the making of parks. It was encouraging to read that Walter Lippmann is taking up the cudgel in the same cause. He wants the Reconstruction Finance Corporation to help along self-liquidating public works. "Something considerable can be done if those in charge of the matter will actively encourage the starting of projects, particularly for slum clearance."

THE OX

He has the night among the gentle trees,
The dark surrounds him, and the Pleiades
Swing steady lanterns high above his head,
And juice from broken grasses scent his bed;
He takes his fill of slow, unprodded peace,
Of browsing in the dusk, of sweet release
From labor in the sun . . . the wind is cool
Along his flanks that steamed with sweat . . . a pool
Of water brims each hoof-print as he walks
The boggy meadow, and the fragrant stalks
Of clover tease his mouth.
The timbers dragged
With patience up the hill, the strength that sagged
To weariness, the light and fretful blows
Of drivers are forgotten.
No one knows
His solitude, the comfort that he takes
Breathing long sighs among the ferny brakes;
The day is dead that gave him aching knees,
The night is his among the gentle trees.

—MARTHA BANNING THOMAS

FLOWERS AND MODERNISM. How much modern rooms depend on flowers for their ultimate effect! And how carefully those flowers have to be selected and placed! Here is a list found this spring in an apartment recently decorated in the contemporary taste. A room with white parchment walls contained white Lilacs; in a room with walls of yellow straw marquetry were pink Sweet Peas and yellow Pansies. In a silver and gold room were massed large bouquets of yellow and brown Iris. The most effective of all was a black and gold breakfast room where pale pink Peonies caught the sun.

PACKAGE HOUSES. In the November issue was first shown House & Garden's "Little House." This is on exhibition, fully furnished, at W. & J. Sloane in New York. Readers interested in building the house will find all plans, specifications and information required in a package which can be obtained through House & Garden's Reader Service. This is the first of ten small houses to be shown complete. The next appears in January. It is designed by Julius Gregory. Furnishings will be selected by B. Altman & Co.

BOOK [illegible] fanatici[illegible] of gard[illegible] the world's pheno[illegible] they read garden [illegible] such is the [illegible] isfy this [illegible] carefully [illegible]

Three that [illegible] gardeners [illegible] *The Fragrant Path*, [illegible] *American Upon* [illegible] *The Garden Path*.

Each of these [illegible] and each very [illegible] dening books [illegible] but these are genuine [illegible]

Beverly Nichols' is [illegible] young novelist's initial [illegible] home of his own. We [illegible] books that poke fun at [illegible] which the average gardener knows so little [illegible] *The Gardening Year* is one, *The Gardener's Bed Book* is another, and Nichols' can be put [illegible] them on the same shelf.

A book on our native Western Alpines [illegible] long been needed. Here is a rich storehouse of which the average gardener knows so little and plants so rarely. Mr. Gabrielson has done a thorough job. His book is worthy of a wide and intelligent reception.

Over Mrs. Wilder's *The Fragrant Path* we are apt to become adjectival. In addition to the delightful charm which pervades her writing is her amazingly wide acquaintance with plants. She has gone through gardens everywhere using her nostrils and has raised the sense of smell to a fine Sybaritic habit. If you want to make a fragrant garden here is all the information; if you want thoroughly to enjoy it, here are the outlines of the art.

CELLS THEY DON'T OWN. For several years Germany has made a great to-do about the workmen's houses erected under a sort of socialistic scheme. They are modern in design and apparently ideal for the purpose. Nevertheless close observers of these districts have noticed that they soon become shattern. The individual owner has no incentive to keep up the appearance of the little cell he doesn't own.

THE RETURN TO ELEGANCE. Now that the end of the depression (so all of us hope) is almost in sight, people are beginning to speculate on what life will be like when good times come again. We may not look for any Utopia, any blissful return to the high, wide and handsome and wasteful days of the late 20's; but we can hope for a return to a better evaluation of those matters that make for a fuller life. We can look for a return to elegance, to quality living, to the maintenance of standards of taste that refuse to accept or be a party to cheap stylizing, notorious publicity or slipshod thinking. If from the fire of this depression some such precious residuum is not left, it surely has been suffered in vain.

CLEAN CHRISTMAS. It is no longer an insult to present your friends with bath towels for Christmas. For bath towels are now as carefully styled to enhance the decorative scheme of your bathrooms as any choice piece for your drawing room. One of our scouts, who attended the coming-out party of a new group of débutante towels, reports that main trends are designs based on period motifs (Prince of Wales feathers that sort of thing) or on popular sports, and a new use of white with brilliant color accents. If your towels are simpler, there is new grandeur in plain neutral pastel towels with variegated gipsy borders or crisp, thin cluster stripes of black



HAVEMEYER-BOURGES PHOTO CONDÉ NAST STUDIOS

It's a wise tree that bears silver

SILVER—the perfect gift possessing age-old distinction as well as value now and forever after. A house without its full complement of silver is unthinkable; hence these glittering Christmas suggestions—which are described in detail on page 68

CHRISTMAS DINNER INTERNATIONALE

By Dorothy O. O'Neill

Inside holly-wreathed, welcoming doorways is a sure magnet to draw relatives and friends on Christmas day—that heart-warming institution—the Christmas dinner. What a host of delightful memories it calls to mind! Especially when cook and mistress have garnered in some important new recipes for this best-of-the-year meal.

Now the hostess with an imaginative mind yearns for something different to present to her guests, some change from the traditional American menu, satisfying though it is. Let her pursue the subject far enough and she will discover foreign cuisines that offer her a distinct variation in foods. For Christmas holidays in countries where the event has religious significance are days of feasts. It is then that the most treasured recipes are brought forth to make dishes befitting the occasion.

Here in the United States, when holly gleams and Christmas bells ring out, the tables of the foreign diplomats in Washington usually present the special holiday foods of each country. Many of the wives of the Washington diplomatic corps have very generously shared with me the recipes of the favorite foods of their homelands at holiday time.

Ancient feudal England established our Christmas dinner custom, and brought to us the plum pudding, that favorite Yuletide dessert. One of the best examples of a traditional English Christmas menu is the dinner served last year in the British Embassy in Washington. The menu: Soup, fish, turkey, plum pudding and mince pies. These are the universal holiday dishes in Great Britain. There are no other special dishes for other holidays except that it is usual, in England, to have pancakes on Shrove Tuesday.

What more heartening sight, at the end of the Christmas dinner, than to behold a dark and luscious plum pudding, glowing with flames, borne triumphant to the festive table? A real English plum pudding recipe follows:

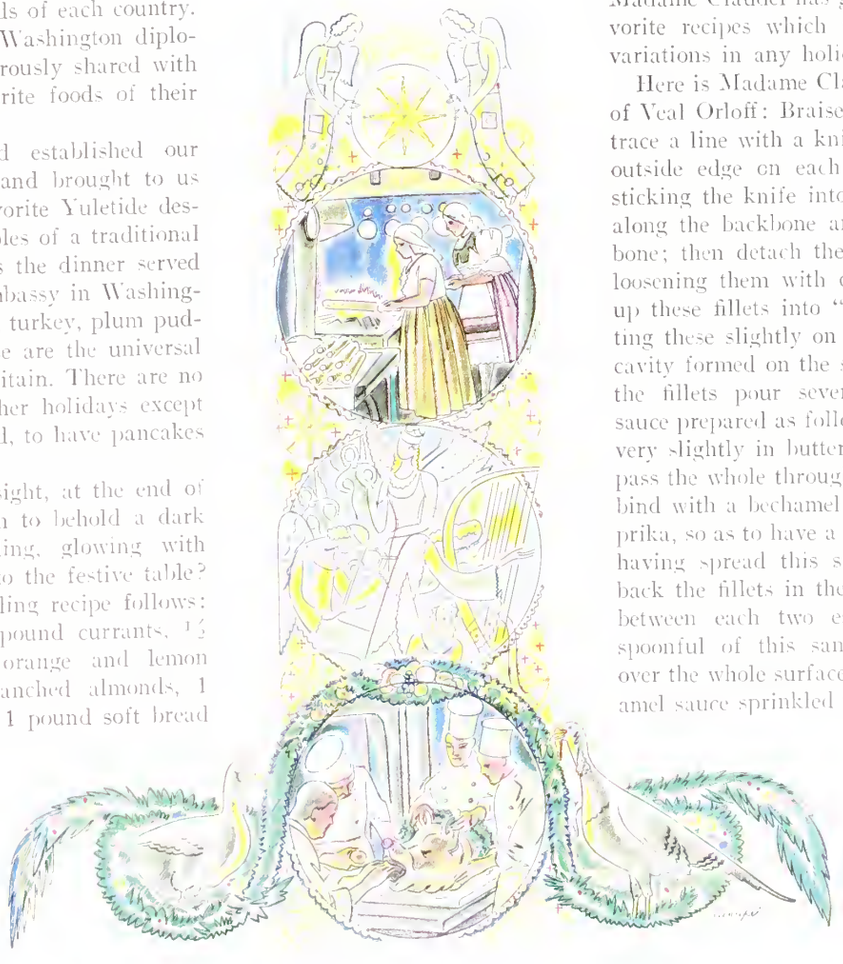
1 pound of raisins, 1 pound currants, ½ pound chopped candied orange and lemon peel, ½ cup chopped blanched almonds, 1 pound light brown sugar, 1 pound soft bread crumbs, 1 pound suet chopped fine, 1 teaspoon salt, 1 teaspoon nutmeg, ½ teaspoon cinnamon, ½ teaspoon ground cloves, ½ cup flour. Combine all the ingredients, making sure that the flour is evenly distributed through the fruit. Beat 6 eggs lightly, add ½ cup sweet milk, turn floured fruit and spices into egg-milk mixture and then stir thoroughly. Pour into a well-greased melon-shaped mold and steam for 10 hours steadily. Remove and set aside until needed for dinner, when it should be returned to the oven for two hours more of steaming.

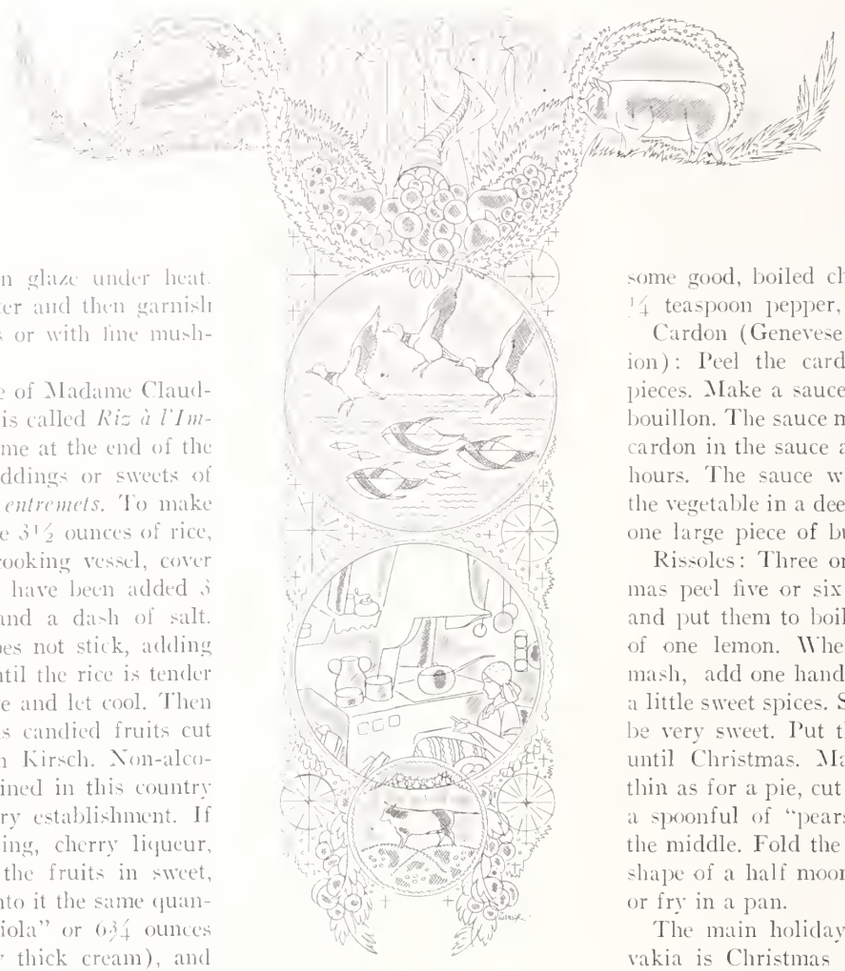
The long steaming produces a dark, delicious pudding. The pudding should be turned immediately from the hot mold onto a hot platter, ½ cup of cooking brandy should be poured over it and the brandy set aflame.

In France, Christmas is a religious festival and the presents are exchanged on New Year's Day, according to Madame Claudel, wife of the Ambassador of France. Although the turkey is the favorite holiday dish for Christmas, Madame Claudel has given two of her own favorite recipes which would make interesting variations in any holiday menu.

Here is Madame Claudel's recipe for Saddle of Veal Orloff: Braise the saddle. When done, trace a line with a knife a good inch from the outside edge on each side and at each end, sticking the knife into the meat. Do the same along the backbone and on either side of the bone; then detach the fillets from the saddle, loosening them with care from the bone. Cut up these fillets into "escalopes" (slices), cutting these slightly on a slant. Into the double cavity formed on the saddle by the removal of the fillets pour several spoonfuls of Orloff sauce prepared as follows: Brown a few onions very slightly in butter, add a few mushrooms, pass the whole through an extra fine sieve and bind with a bechamel sauce seasoned with paprika, so as to have a smooth, rich sauce. After having spread this sauce on the saddle, put back the fillets in their original state, putting between each two escalopes about one-half spoonful of this same sauce. Finally, cover over the whole surface of the saddle with bechamel sauce sprinkled with paprika, and grated

Lest Christmas become a dreary routine of exchanging gifts, why not elaborate on ancient phase of it and make that phase memorable? Feasting is the world-wide tradition of this day. Young and old, rich and poor, the crabbed and the merry all meet at a common level when they sit down to Christmas dinner. Even those who sternly diet will succumb to its savory odors. House & Garden, too, has surrendered to the lure of Yuletide gastronomy and this year centers the selection of its gifts around the day's feasting





Parmesan cheese and then glaze under heat. Place on the serving platter and then garnish either with asparagus tips or with fine mushrooms sautéed in butter.

Another treasured recipe of Madame Claudel's is for a dessert which is called *Riz à l'Impératrice*. Sweets which come at the end of the French meal, be they puddings or sweets of other sorts are known as *entremets*. To make this delicious *entremet* take 3½ ounces of rice, wash well and place in cooking vessel, cover with sweet milk to which have been added 3 tablespoonfuls of sugar and a dash of salt. Cook, watching that it does not stick, adding more milk if necessary, until the rice is tender and flaky. Take from stove and let cool. Then add 1¾ ounces of various candied fruits cut into dice and marinate in Kirsch. Non-alcoholic Kirsch may be obtained in this country at any well-stocked grocery establishment. If Kirsch, which is a pleasing, cherry liqueur, cannot be had, marinate the fruits in sweet, sirupy cherry juice. Mix into it the same quantity of Bavarian "Apparciola" or 6¾ ounces of "English cream" (very thick cream), and 6¾ ounces of whipped cream. Decorate the mold with some candied fruits, pour the rice and fruit mixture into it and place it in packed ice to become solid. When ready to serve, take it out of mold onto a serving dish and serve with it thick cream or a fruit sauce. For six persons mold one quart.

From Geneva, in beautiful Switzerland, came Madame Peter and her husband, the Minister of Switzerland, so it is of Genevese dishes that are served at Christmas time that Madame Peter tells. Turkey, she says, is the principal dish of the Christmas table and it is roasted as we prepare it here, but the stuffing is very different and it gives a most delicious taste. After the turkey comes a vegetable called "cardon," and Madame Peter says that only in Boston has she been able to find this vegetable, where it is grown in the Italian section of the city. This vegetable is eaten alone. The salad is generally served with the roast. The Swiss serve the salad with a French dressing. The dessert eaten on Christmas day is generally "rissoles," a very Swiss dish, says Madame Peter.

Madame Peter gives three of her own favorite recipes for dishes which she tells us she serves on her own table at Christmas time.

Stuffing for turkey (Genevese fashion): Prepare the turkey one day before roasting so that the stuffing will give its taste to the meat of the bird. Mix with fine, good sausage meat (for a big bird you must have one and one-half pounds of meat and as much boiled chestnuts), some good, boiled chestnuts, ½ teaspoon salt, ¼ teaspoon pepper, and one chopped truffle.

Cardon (Genevese vegetable, Genevese fashion): Peel the cardon and cut in four-inch pieces. Make a sauce of butter, flour and meat bouillon. The sauce must be rather thin. Put the cardon in the sauce and let boil slowly for two hours. The sauce will thicken and you serve the vegetable in a deep dish. Before serving add one large piece of butter, salt and pepper.

Rissoles: Three or four days before Christmas peel five or six pounds of cooking pears and put them to boil with sugar and the rind of one lemon. When cooked for two hours, mash, add one handful of seedless raisins and a little sweet spices. Stir well and often. It must be very sweet. Put this in a dish and keep it until Christmas. Make a pie dough. Roll it thin as for a pie, cut with a coffee cup and put a spoonful of "pearsmarmelade" not quite in the middle. Fold the round so that it takes the shape of a half moon. Either bake in the oven or fry in a pan.

The main holiday celebrated in Czechoslovakia is Christmas Eve. The typical evening dinner is served then, says Madame Veverka wife of the Minister of Czechoslovakia. She tells that a typical menu is:

Fish soup which is made with fish roe and strained vegetables.

Fried carp, served with potato and celery root salad.

Apple roll, made with a thin rolled crust, spread with cut apples, raisins, almonds, cinnamon, sugar, butter. It is then rolled and baked.

Coffee cake, candy and nuts.

The regular Christmas dinner is served in the middle of the day on December 25th. Madame Veverka gives this menu for that dinner:

Beef bouillon with liver dumplings, rice or clear.

Roast goose, accompanied by dumplings and boiled cabbage.

Dessert: Cakes and fruit.

Madame Veverka has given the method for making dumplings and boiled cabbage as served in Czechoslovakia.

Dumplings: 1 whole egg, 2 egg yolks. Beat together and add 1 cup warm, salted water. Then add sufficient flour to make a dough. Beat with wooden spoon. Add ½ loaf stale white bread, cut in small pieces. Divide into two small dumplings, and then boil in water for ½ hour.

Boiled Cabbage: Boil cabbage after cutting in small pieces. Then fry chopped onion, add a little flour and add cabbage. For a large, firm head of cab- (*Continued on page 62*)

CHRISTMAS only can be merry if we make it so. This year the world cries for merriment. Not the hollow merriment only money buys, but the pleasure that costs a little thought and effort.

In New England householders deck windows with candles and wreathe doors. Why not spread this custom all over the country?

Singing, too, is a tradition of Christmas. Not that we would suggest the whole nation trooping around in the snow, but singing at home is a custom we might revive. We rarely lift our voices in the bosom of our families. Yet even the cracked-voiced can venture on "Hark the Herald Angels Sing" and "Noël, Noël."

Holiday gadding, also, is an excellent custom to practice, going from friend's house to friend's house.

Revive these three, and have a real Merry Christmas



Curtain raisers to a Christmas party

For cocktail hour. 1. Silver-plated shaker with novel device that gives recipes in cut-out spaces, Altman; chess glasses, Abercrombie & Fitch. 2. New reasons for old-fashioneds, silver lines, tumbler print white stripes, drum, red band, Altman. 3. Chromium hors-d'œuvres dishes, Rena Rosenthal. 4. Gay Nineties cocktail napkins, Saks-Fifth Avenue. 5. Red collapsible dice bar, J. [illegible]



MICHEL-BOURCE'S PHOTO

Stage your Christmas dinner all in glittering modern dress

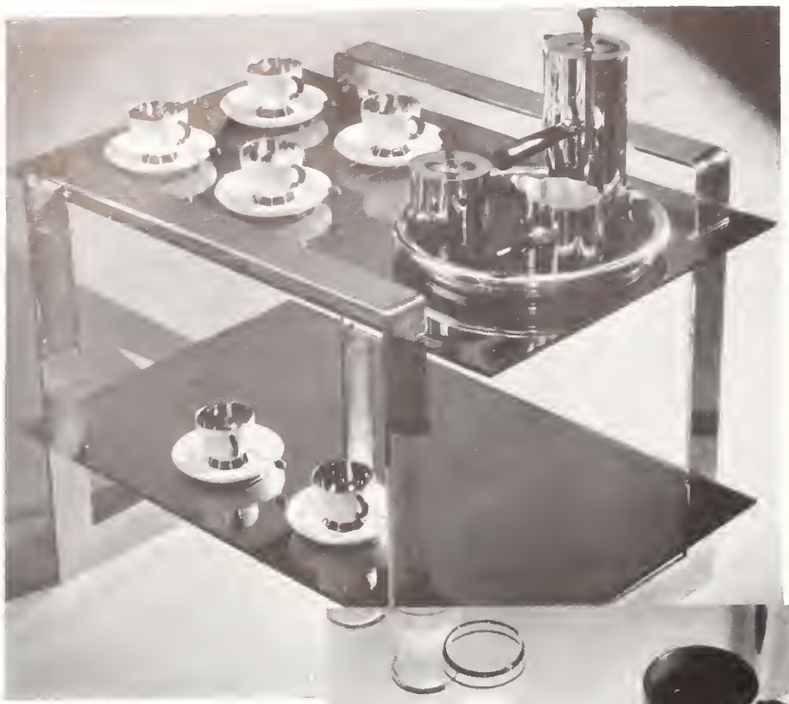
ONE OF the lovely aspects of Christmas the world over is its faithful adherence to tradition. But time moves on, and who can blame the Christmas tree, or yet the festive dinner table, for yielding a bit to the modern spirit that is abroad in the land? Here is a new holiday table setting whose decorations, though of the minute in design, color and materials, is nevertheless entirely in keeping with the time-honored sentiment of this glamorous day



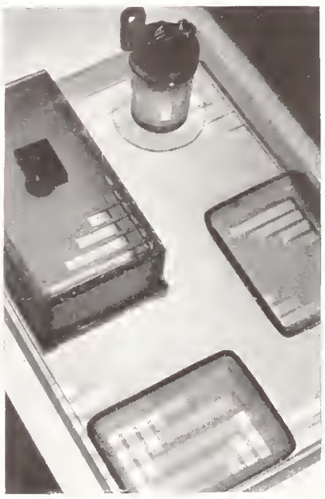
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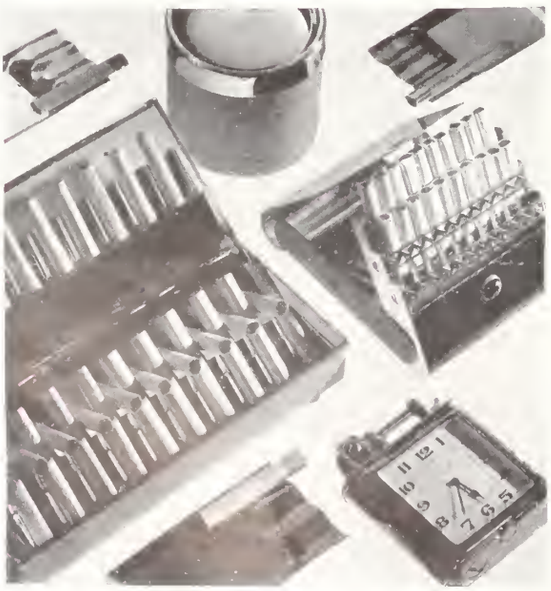
THE FLAT silver on this modern table is the Lady Diana pattern of Towle, a smart design in keeping with the contemporary character of the setting. Damask with a pale yellow sheen is perfect with the plates, silvery glasses and the mirrored centerpiece. The napkins have modern monograms outlined in black. From Mosse. Lacquer red, gold and silver plates bring Christmas color, and the silver note is repeated in the striped glasses from the Ehrich Galleries

FIVE SILVERY trees made of polished Chromium sparkle on a slender plaque of black and mirrored glass in this very decorative centerpiece for a Christmas table of today. Flanking this are square mirrored glass comports piled high with colorful fruits, and at each end of the table are two smaller square dishes holding red and yellow candles. The centerpiece, plates, the striped glasses and the crystal dishes all come from the Ehrich Galleries











Coffee, liqueurs, smokes

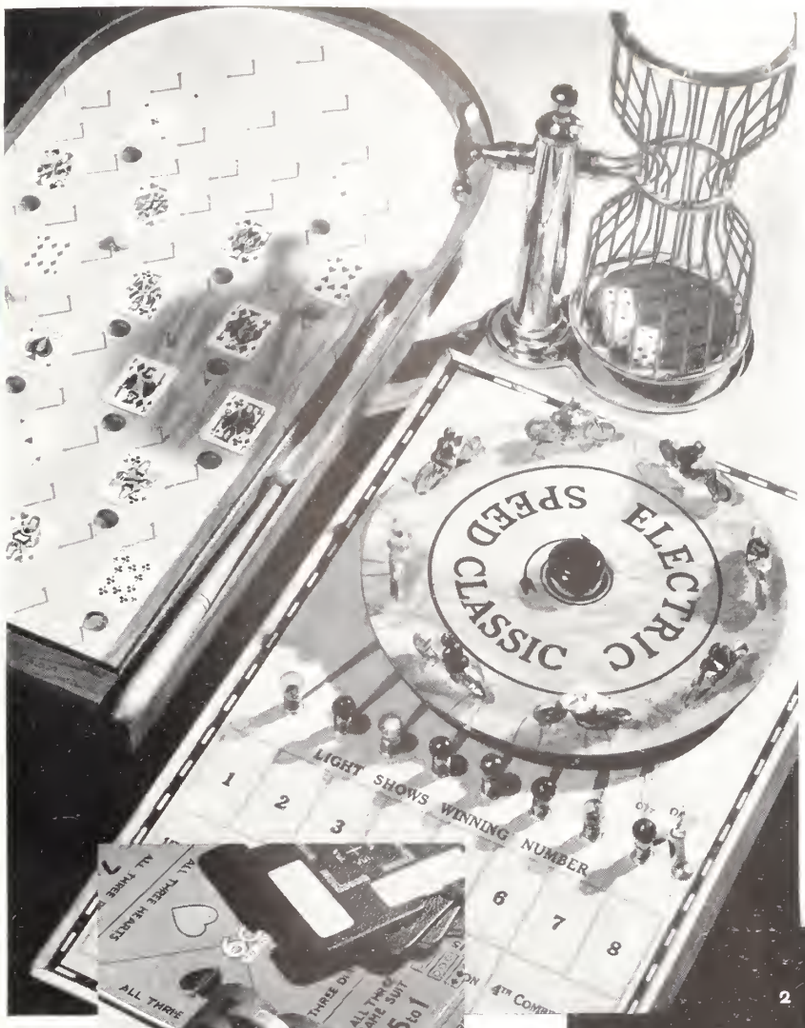
NEW coffee table in sapphire glass and glittering chromium (1). Russel Wright. Chromium coffee set, Altman; black and white cups, silver lined, Ehrich Galleries

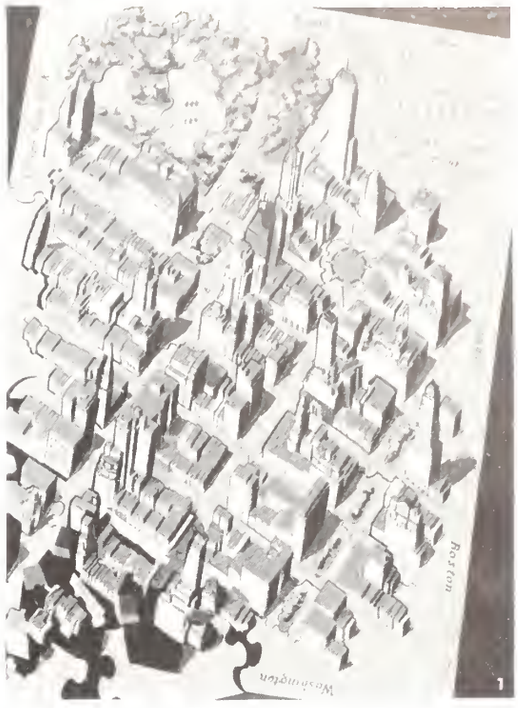
WITH everyone crystal-minded, here is the solution for an important gift (2)—a smoking set of polished and frosted glass. Lighter with chromium top. Brand Chatillon

THIS new decanter (3) is decorated with slender leaves dotted by red berries. Glasses have red and green bands. Altman. Black and gold decanter and glasses. Arden Studios

WHITE enamel box holding 40 cigarettes (4); and folding tortoise shell case. Arden. Cork and chromium box. Russel Wright. Chromium lighter. Abercrombie & Fitch

FOLLOW the swallow for your fate in these fortune-telling glasses (5) from Pitt Petri. Ballyhoo bucket for game rooms, aluminum and red, section for ice. Russel Wright









For big game hunters

GIVE the perennial tourist a picture-puzzle map of his favorite city to solve in an idle train hour. Illustration 1, the Plaza section of New York, Ruth Collins

THREE irresistible vices (2)—Poker Bagatelle, from Macy's; Chuck-a-luck, a new dice game from Lewis & Conger; the Electric Speed Classic, from Saks-Fifth Avenue

BEGINNER and expert dote on duplicate bridge boards equipped with individual score checks (3). Schwarz. Gambling for a crowd—Ace-High, Abercrombie & Fitch

DO YOUR good deed by helping a friend find the way "Back to Prosperity" or by "Seeing Nellie Home." Both these diverting new games (4) are from Lewis & Conger



Around the world in search of strange good gifts to eat

EXCITING foods from far away to intrigue your epicurean friends. The three bottles contain exotic soups, shark's fin from the Orient, kangaroo's tail, the delicacy of Australia, and swallow's nest from China. Steak and kidney pudding is Merrie England, of course. In the corner is a snail ensemble—metal plate, shells for serving and tin of escargots. Fortnum & Mason. In the Spanish bottle are Manzanilla olives from Seville; the other holds spiced stuffed olives. Victori

THE jars contain delectable honeys from Greece, Syria and Jamaica. Fortnum & Mason. In the gay box are crêpes dentelles—pancakes of lace—a pastry-like biscuit from Brittany. Mitteldorfer Straus. The picturesque bottle holds rum sauce from Martinique. Prost & Colahan. Next are rolls of Gervais cheese and, below, cœurs à la crème, super cream cheeses, the latter molded in heart-shaped baskets and served with Bar-le-Duc jelly or wild strawberry jam. Vendome

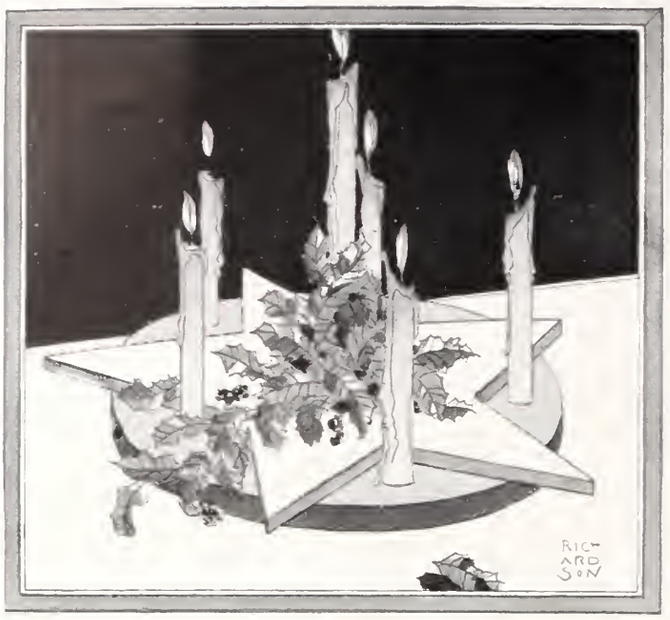
Everything holiday parties need

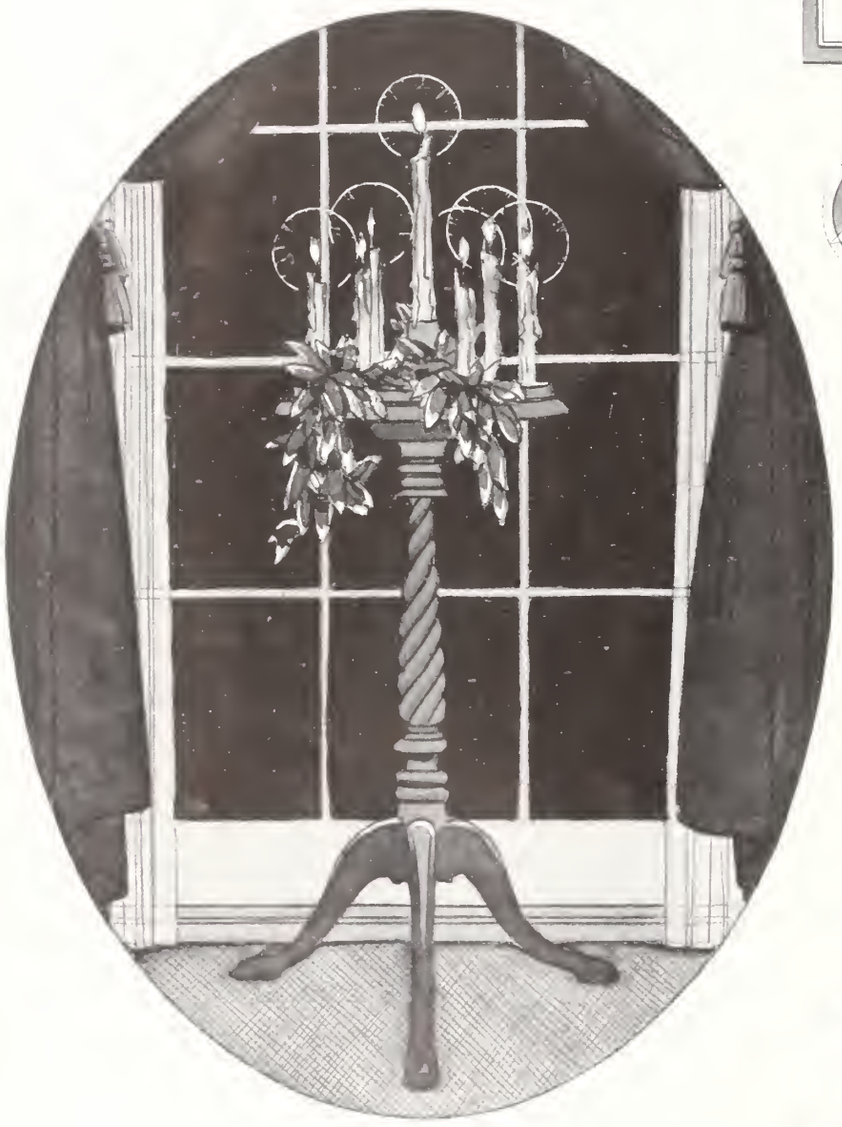
when the guests are very young



Candle flames help light the way to a merrier Christmas

SINCE candles have been a traditional expression of the spirit of Christmas, novel ways to use them in Christmas decoration are always acceptable. On these pages are a few ideas that can be easily carried out with the aid of the simplest tools, a bit of lumber and some heavy drawing paper



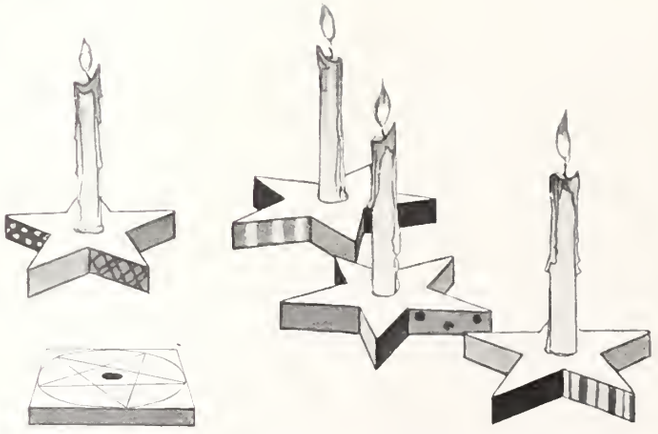


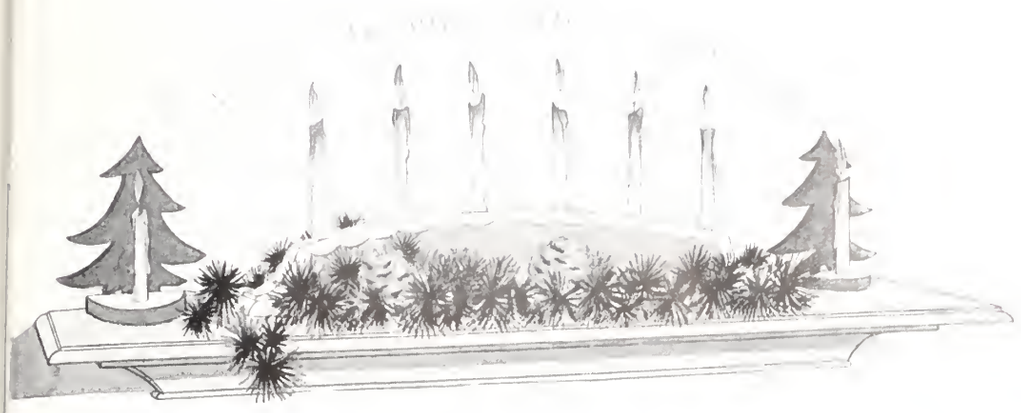


THE STAR above is cut from a round plaque of three-ply wood ½″ thick and 14″ in diameter. To cut the star, first divide the edge of the circle into five equal parts and join the points, as shown by the diagram. Then cut from the edge to the point where the lines meet. Nail the star to a round plaque 12″ in diameter which has been cut from a piece of whitewood about 1″ thick

TO MAKE the little star candle-stands below, select a piece of close-grained wood, such as whitewood, draw a circle 6½″ in diameter and then follow the procedure given for cutting out the larger star shown above. Painted in bright colors and set with candles in the same or a contrasting color these candle-stands will make attractive table or mantel decorations during the Christmas season

ON THE plant stand is a circular wood plaque with holes bored for candles. A wood cylinder about 3″ high and 2″ across holds the center candle above the others. Two of these plant stands would be interesting in a balanced arrangement, possibly before windows





THE LONG window candle stand above is made from a single piece of wood 1¼" thick and 5" high at the center (B). It is 33" long between points K, 1¾" high at points M and 3¾" high at points A. The entire board is surrounded by a piece of 2" by 1½" cove moulding nailed to it. The first candle socket is ½" towards center from point A and the sockets have 4" between them

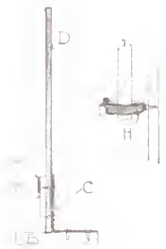








FIVE wood discs and two cylinders make this candelabra. The scalloped edges are stiff drawing paper the size of scallops being half of a twenty-five cent coin. Discs A, B, C, D are 1" thick and 6", 11", 15½" and 8" in diameter. E is ⅝" thick and 10" across. F and G are 5" long, 2½" and 1½" across



TREE is cut from ¾" plywood and is 28" from bottom of pot to top of tree. From waste pieces an additional pot (P) is cut, 3¾" tall and 5" wide at top. This pot is nailed to the original pot which is part of the tree silhouette. Cardboard (A) is tacked on. Then the assembled tree is mounted on a base (B) by means of two iron angle brackets (C). The base is 1" thick, 10" long and 8" deep. Holders for candles are jamb hooks commonly used for brooms, tools,



NYHOLM



A farmhouse that is an oldest inhabitant

DATING back to 1680, the country home of William Lawrence Bottomley, architect, at Brookville is one of the oldest houses still standing on Long Island. Necessary remodeling has been so carefully carried out as to preserve all of its old-time charm. The wall shingles are gray and exterior trim is painted white

LANDSCAPING is decidedly informal, with Phlox, Iris, Peonies and flowering shrubs creating a typical old-fashioned garden before the house. Shading the front grass terrace are a huge Sugar Maple and a Silver Birch. A grape vine from a side arbor clambers across the face of the house at second story height



250 years set lightly on its rugged frame

ABOVE a powder blue dado, the living room walls are covered with an old French wall paper in which soft greens and blues predominate. The sofa is upholstered in blue silk. Under a valance board painted in blue and gold to resemble drapery, curtains are of white voile edged with old-fashioned cotton fringe



MR. BOTTOMLEY'S dining room has oyster white walls inset with old toile paper panels. Chairs are white with gold decorations. The huge antique sideboard displays a miscellaneous collection of old blue and white china and silver. The principal color notes of the room are red, blue and gold, usually on white



NYHOLM

A Seventeenth Century original

HUGE fireplaces were characteristic of the Early American houses —such fireplaces as this one still surviving in the living room of William Lawrence Bottomley's Long Island home. The wood paneled fireplace wall is painted powder blue. The rug, in tan and blues, is decorated with the various signs of the zodiac—the Gemini twins being located in position to toast their little bare toes

PAUSE



ALTHOUGH for many centuries the West has been penetrating the East, there still remain countless points on which we never see alike.

To us average Westerners the music of the East, for example, is either a doleful sing-song or a hideous concatenation, both of them beyond our understanding. We merely clap our hands over our ears and run away.

Yet this music of the East is a subtle, traditional and highly symbolic art. Perhaps our failure to understand it is due to the fact that Asiatics enjoy music for reasons quite different from ours.

The music of the West is intended to break the silence. The music of the East is intended to prepare the listener for the pause that follows. Sound is used only in order to emphasize silence. These moments of silence are considered sometimes to have even greater significance than moments of sound. For it is during the silence that the listener is revealed to himself. The great poet-philosopher, Lâo-tsze, explained this theory by using the simile of a vase: "A vase is useful, not because of the thickness of its sides, but because of the empty space they enclose."

The Asiatic, then, believes that silence frees him from the discordant emotions that the music has aroused. He reaches an appreciation of the value of emptiness. He endeavors to raise to a subtle art the enjoyment of a pause.

TO OUR way of thinking a pause is a necessary evil. We endure it only when circumstances force it on us. We can't quite grasp the meaning of the ancient phrase where men are described as having strength because they sit still. Pausing and sitting still and enjoying silence are scarcely experiences that we have harbored within the scope of modern life. In fact, for years the tempo of living had been so quickened that we dreaded even the mention of its slowing down. We always called for faster music.

Then came the crash of a few years back. Ever since, we have been trying to adjust our lives to a slower tempo, to a steadier mode of living. We may be approaching the time when we can actually enjoy the stopping of activities, when a pause will be a treat. It is even conceivable that this Christmas a great many more people than ever before will "rest beside life's weary road and hear the angels sing." And not just because life has proven frightfully weary to them, but because there is something to be gained when we cease singing ourselves, and begin listening to angels.

Just as the Asiatic has discovered that silence reveals himself to himself, that it rolls out life before him like a carpet, so may we Westerners light upon some rare nugget of wisdom in the course of enjoying a pause. There are signs that many people already have discovered it.

THE first two years following the financial debacle were a period of great work and striving. Men labored under pressure as never before. They were certain that they could solve the problems with which they found themselves confronted. Some still do cling to that notion. Of late, however, more and more people have been realizing that much of their efforts proved futile and fruitless. More and more are willing to stop struggling toward the attainment of a gigantic ambitious program for improvement. They frankly acknowledge that they don't know what is going to happen next, but whatever it is, they are willing to adjust themselves to it when it comes. These wise folk feel that the solution will spring from some source other than merely man-made economic, commercial or social systems and activities.

YEAR after year we go on teaching these very facts to our children. The essence of the poem we recite to them on Christmas Eve is that . . .

All through the house
Not a creature was stirring,
Not even a mouse.

Unless they are very quiet, the Santa they so long for will not ride down from the skies. And, of course, he is no Santa unless he does come from on high.

We tell them, too, about the star that stood still. Without that part of the story Christmas wouldn't be Christmas at all. And while we are telling it, somehow the realization creeps over us that if only we could accept that story with the implicit faith of our children, life would be so much easier, so much less complicated.

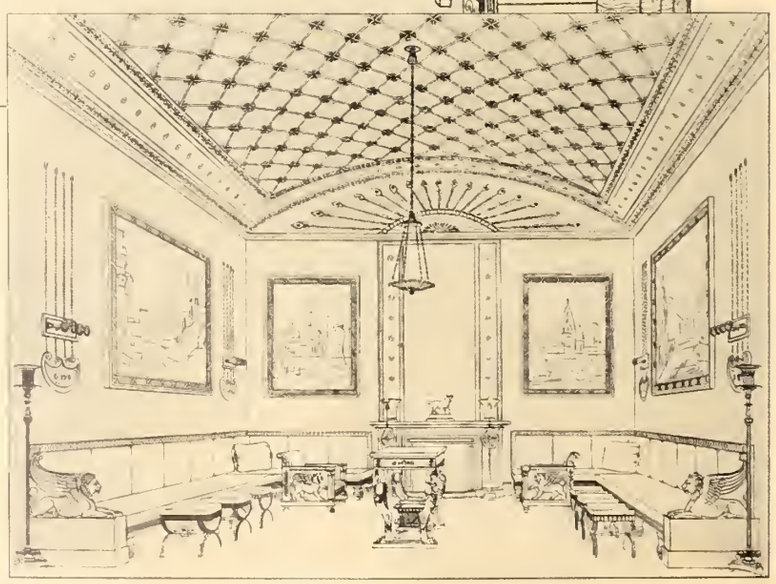
We are all too certain that stars normally pursue their courses, that they are always plunging through infinite space at break-neck speed. But this star stopped. It paused. It stood still. And men, too, paused to watch it, and for those who paused it pointed out a way they were seeking. Pointed it to a varied assortment of people, ranging from men rich and wise down to the humblest peasant.

The problems that confronted these rich and wise men were probably no different from the problems that face rich and wise men today. For a long time they had been dragging themselves around corners looking for the elusive prosperity that was never there. What the shepherds sought was no different from what the rank and file of us are seeking today. Each man, after his own kind, evidently found what he needed—for he was very happy.

Such happiness arrives when we cease seeking. The emptiness of the vase which is life becomes more useful when we forget the material surroundings that make it.

RICHARDSON WRIGHT.





THAT period in English decoration between 1775 and 1820 is known as Regency. It was a rebellious heir to the classical taste of the Adams, though in some instances more restrained. Illustrations are from Hope's "Household Furniture and Interior Decoration," 1807

THE flattened arch was particularly characteristic of Regency rooms. It was found on the ceiling, doorways and cupboard tops. These curves added much interest to rooms whose shape was almost altogether rectangular. The walls were often paneled in large areas



THE hall in Carlton House, London, designed by Henry Holland for the Prince of Wales. From a plate in Ackermann's "Microcosm of London," published in 1811

Backgrounds of English Regency rooms

By H. D. Eberlein

THE REGENCY ERA marked a strong reaction against the rich exuberance of the Adam epoch that preceded it. In materials, in design and in ornamentation, simplicity and restraint became the order of the day in architecture and decoration alike. The change was prompted as much by motives of economy as by a natural swing of taste.

Regency furniture, and all the accessories that go with it, derive additional charm and emphasis from a fixed background whose attributes are equally typical of the period to which they belong. It is the kindliest and most effective foil they can have, however arresting they may be by their own intrinsic merits of design and proportion. The rather elastic limits of the Regency era in decoration sometimes cause a degree of uncertainty about just what were the contemporary backgrounds. The style, it is true, had its first glimmerings when Henry Holland built Southill, in Bedfordshire, in 1775 and it did not reach its full maturity till the Regency of the Prince of Wales, from 1810 to 1820. But we shall certainly not be far astray if we take the outstanding background qualities of the first quarter of the 19th Century as adequately representative of the manner called Regency or, oftentimes in America, Early Federal.

To begin with, floors were sometimes of flags or of black and white marble tiles, especially in vestibules and halls, and occasionally in other places; ordinarily in most rooms, however, there were wooden floors. During most of the 18th Century, carpets and large rugs were comparatively rare except in great houses, but now they were coming into general use. One favorite Regency convention was to have nearly the whole floor covered with a large plain carpet, often gray, and just one small square Aubusson or other patterned rug before the fireplace. Another approved usage was to have an all-over patterned carpet with a loosely distributed floral motif; a carpet of a regular trellis pattern, with small leaves and flowers; or a carpet with geometrical pattern of either large or small units. In some instances the carpets had large central designs and borders.

It was characteristic of Regency rooms to be well-proportioned, spacious and of good height. Even rooms of actually small dimensions in (*Continued on page 78*)

Many Mallows for varied garden places

By Louise Beebe Wilder



LAVATERA OLBIA ROSEA

TODAY when we are asking plants to grow and blossom with somewhat less attention than they have enjoyed of yore, the Mallow clan presents itself for consideration with most authentic qualifications. What have we been thinking of during the more golden years to neglect them almost entirely! They are lovely, accommodating, infinitely useful for border or wild garden, and for cutting. What more could a distracted gardener ask? Moreover, they belong to July, that period of inevitable let-down and *laissez-faire* which is so trying to the soul of the careful gardener.

The Mallows are members of the order Malvaceae that includes the Rose of Sharon, the Abutilon of pots, the wild Marsh Mallow, *Althaea officinalis*, which though so delightful and common a feature of our salt marshes, is an alien naturalized from Europe. But we are here concerned with certain herbaceous ornamentals, perennial and annual, embracing Malope, Althaea, Lavatera, Sidalcea, Malva, Malvastrum and the bright little Callirhoe, if there is space.

Chief of these is the Hollyhock, *Althaea rosea*, which has been sung and praised and pictured in all its attitudes and phases since it was introduced from the Orient about 1573, but which is somewhat put out of countenance today by newer and less meritorious introductions. It is the saving grace in the garden of many a beginner, for it is striking, colorful, picturesque, reliable, and it should be no less the pride of more established gardens as it was in Parkinson's in the early 16th Century. Of it he says it "is not found but in gardens euery where", so he seems not to have known of its Oriental origin.

Hollyhocks come double or single, and some like best the tight powder puff blossoms set in a circle of smooth guard petals, spaced primly along tall erect spires, and some prefer the simpler single kinds. Both kinds run to lovely colors—all the pinks, reds, prunes, mauves, yellows and white, but no blues. One may choose the colors carefully to fit into a preconceived color scheme, or grow them carelessly massed, all colors, and achieve an effect of old-fashioned chintz that is very charming. Some delightful combinations are possible, too, such as pale pink and lemon-colored varieties, or some of the dusky prune or maroon kinds with bright cerise ones. In a border where early white Phlox, Lemon Lilies and *Campanula lactiflora* predominate yellow and white Hollyhocks are an addition. A Lemon Lily which fits into this scheme admirably is the new Hemerocallis F. A. Crawford, which has a charming starry form and delicate fragrance.

Hollyhocks are best grown at the back of the borders in irregular groups, or they may be allowed to foregather in unserried ranks, as one so often sees them in country gardens, behind a white picket fence. Hollyhocks and white picket fences have an especial affinity for each other. *Althaea ficifolia*, the Figleaved or Antwerp Hollyhock (originally from Siberia) is a delightful single-flowered kind, not quite so tall and more freely branching than the offspring of *Althaea rosea*. Its flowers are of lovely form and a clear pale yellow in color, but allowed to grow near Hollyhocks of other colors seedlings spring up, displaying the most enchanting hues—apricot, amber, cream, salmon, flame and the like. And I have found these Fig-leaved kinds very long-lived and very much less prone to attacks of the dread rust which far too often disfigures the other kinds. Sprayings of Bordeaux Mixture repeated several times early in the season are recommended for this disease but I have found the most certain protection is *youth*. I never keep a plant of the ordinary Hollyhock more than two years. Like all the Mallow tribe they are easily raised from seed and if the old plants are ruthlessly pulled out and burned there will be little trouble with rust. For the rest, light and a free circulation of air and a deeply dug soil, not too rich, are all they demand.

Named Hollyhocks are not common in this country but one may procure seed of lovely kinds from abroad and it is surprising how close they come to the originals. Of course Hollyhocks must be firmly staked if their stately port is to be maintained. A strong bamboo (*Continued on page* 74)



LAVATERA TRIMESTRIS



LAVATERA OLBIA



ALTHEA ROSEA



ALTHEA FICIFOLIA



HIBISCUS LADY STANLEY

THE Mallow tribe, wisely directed, fills a great range of garden purposes. Its members are lovely to look upon, serve well when cut for the house, and are thoroughly desirable in the border or wild garden. Indeed, there are few places where one or more species will not succeed. Besides that many of them blossom in midsummer, that in-between period when so many [illegible] gardens are sadly deficient [illegible]



WALTER BOEHR



A royal hunting lodge becomes a summer home

AROUND walls that often housed Louis XVI's brilliant company and echoed the early morning blare of hunting horns and the stamp of hoofs impatient for the chase now are centered the calm activities of a French country home. This beautiful old place in a forest glade not far outside Paris, once a favorite retreat of "Le Grand Monarque," is today the home of M. Vogel, editor of the French pictorial magazine "Vu"

THE house rises with great naturalness from its setting, so harmonious is its relation to the well planned gardens and the flagged garden paths. "La Faisanderie," as it is named, is a place which has no "front" or "back," whether looking toward formal garden or scullery wing, with its twig broom and copper pans and pots drying in the sun, one is sure to find a complete and satisfying picture







COMFORT is the cardinal consideration throughout the house and strict period decoration has gone by the board. 17th Century antiques are grouped with Algerian wicker chairs before a table that is made of floor marquetry; a Cavalier's jack-boot, now used as an umbrella holder, stands near a door over which hangs a Marie Laurencin painting; yet there is no apparent discord





MR. GREGORY follows no particular traditional style, using either old or new forms as best suits his requirements. In the detail of columns, door embrasures, etc., he exhibits spirited originality. Above is the entrance to a basement shower room used by bathers

CONSERVATIVE and dignified as it faces the world, cheery and open when it turns to its own grounds and bathing beach, the home of Frank E. Wilder, Old Greenwich, Conn., assumes a commendable attitude. Julius Gregory, architect



To the right is the rear façade, with roofed terrace the length of the main body of the house. Here we have the desirable southeast exposure. Sixty feet from the terrace is the Sound. Davidson & Constable were the landscape architects

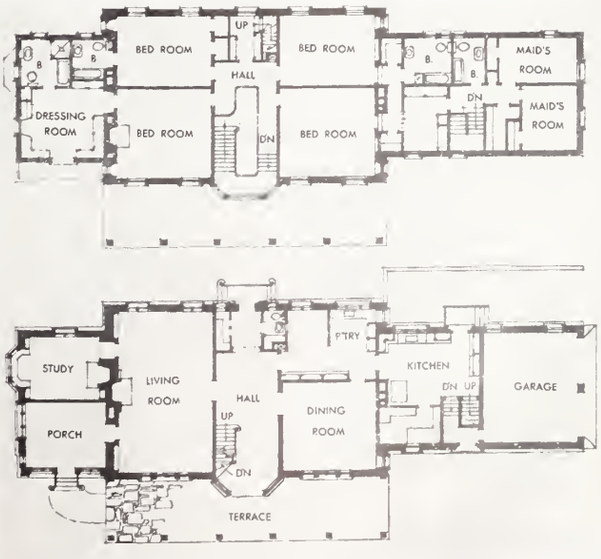


G. W. HARTING

THE front face of the residence is shown above. Walls are of whitewashed brick and the roof is slate. To the left of the central stair hall are breakfast room and pantry, with the kitchen and garage beyond. At the right is the living room, and a study and an enclosed sun porch are in the adjoining wing

THE dining room faces to the rear, as do the most important rooms on the second floor. The owner's bedroom connects with a large dressing room and a private bathroom. Two maid's rooms are over the kitchen and garage wing and are reached by a separate stairway which begins in the kitchen





Where a boundary changes with the tides of Long Island Sound



Combining the best decorative traits of France and England

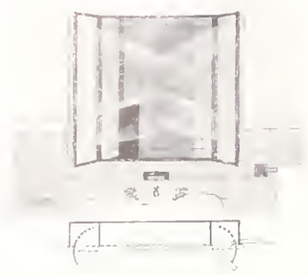
THE WALLS in the ballroom of Mr. Condé Nast's New York apartment present the colorful panorama of a Chinese garden —an 18th Century Chien Lung hand-painted wall paper from "Beau Desert," the residence of the Marquess of Anglesey in Wales. Over the Louis XVI brèche violette marble mantel hangs a carved and gilded Chinese Chippendale mirror. At either side of the mirror are carved wood tree appliqués with crystal drops

AN EIGHT-FOLD Chinese screen of black lacquer elaborately decorated in gold is a feature of the petit salon in the same apartment. As a background for a Régence sofa in tapestry "au point" it is seen reflected in the mirror opposite. On the carved console before the mirror is a Louis XVI girandole in bronze and rock crystal. Furniture is mainly Louis XV and Louis XVI. The floor is covered by a fine Savonnerie rug. Elsie de Wolfe, decorator



What's new in building and equipment

By Gayne T. K. Norton



ILLUMINATED CABINET. Illumination directed upon the mirror from screened lamps features a welded steel medicine cabinet by Hoegger Inc. On either side of the central cabinet are glass panels five inches wide and hinged so that they can be adjusted to any position. Light shining through the frosted glass falls evenly upon the face of the person before the mirror. Standard light bulbs are used, and when burned out they may be easily replaced. A mirror door, 20 by 24 inches, conceals the cabinet, which is recessed into the wall partition. Stock finishes are white enamel and stainless steel.



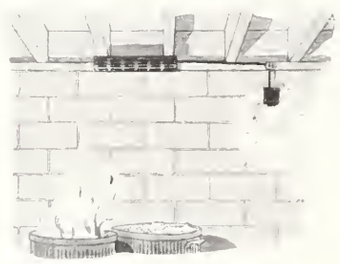
DOOR CLOSET. To supply additional storage room in a house that is not overburdened with closet space, a cabinet of rigid steel has recently been perfected that may be fastened to either side of an interior door. Quickly and easily attached, the unit imposes no restrictions upon operation of the door, which opens and closes as usual. The Closidor, as the Servidor Co. has named the cabinet, may be easily removed and reset at any time.

A strong chromium-plated spring catch, closing automatically, holds the compartment securely in position against the face of the door. When in this position the cabinet presents the appearance of a superimposed panel. The entire compartment is swung open, to make the interior accessible; a folding metal door stop limits the extent of opening to prevent strain on the hinges. Exterior and interior surfaces are finished in a smooth, long wearing, baked ivory enamel which harmonizes with most home interiors, and makes an ideal base for any other color desired.

The Closidor is offered in five different types, for use in the bathroom, the kitchen, and as a buffet, a wardrobe or for miscellaneous shelf storage. Despite its less than five inches of depth, storage of household articles is organized and simplified, steps saved, and tidiness promoted by this cabinet. While a uniform height of 71 inches prevails for all styles, widths are variable to accommodate the different widths of stock doors.

Attached to the bathroom side of the door, a unit for this room offers storage space for the many accessories used in that room. Shelving is adapted to the housing of tall bottles, while hooks accommodate the hanging of towels and bags. The kitchen type provides storage space for mops and brooms, together with shelving for miscellaneous cleaning articles. An all shelf model provides seven shallow shelves.

The buffet type is all that its name implies, with ample space for bottles and accessories. A drop leaf table attached is a unique convenience for tea and light refreshment service. This one cabinet is equipped with lock and key. In the wardrobe type is found those facilities common to the bedroom closet. A hat shelf, robe hooks and shoe shelf.



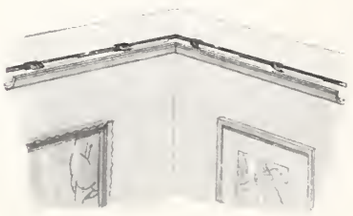
FIRE FINDER. An appliance so sensitive to sudden heat that it will instantly give warning of the smallest fire is now available. It is attached to the ceiling, or hidden from sight behind a grille in the ceiling and by its reaction to the presence of fire will attract attention to the hazard before it has had time to spread. When any sudden rise in room temperature approximates 20 degrees per minute the fire finder will sound an alarm.

A pair of fine silver wires enclosed by a perforated metal tube about one foot in length constitutes the heart of the apparatus. The wires are stretched between two terminals, one of which is of loose contact type. These terminals are connected by wiring to a relay and an alarm bell. A low voltage electric current, similar to that used to operate door bells, flows continuously through the closed circuit.

In the presence of sudden heat the fine wires expand more quickly than the metal of the enclosing tube. This results in breaking the circuit at the loose contact terminal, whereupon the alarm bell starts. The bell should be located at the point in the house where it will be most readily heard.

Houses that are unoccupied for long periods, such as summer homes, and the out-buildings on a large estate, should have a siren placed under the eaves on some corner of the building. This will sound a general outdoor alarm to summon help. The fire finder may be installed in conjunction with sprinkler apparatus, in which event the device will both announce the presence of fire and turn on the water through sprinkler heads in the ceiling. When the heat of the fire has been chilled the electric current is restored and the water turned off automatically. Should the alarm bell fail to attract attention and the fire start up once more, the finder will again turn on the water.

These devices are sufficiently sensitive to protect an open space 40 feet square. Open basements, living rooms and attics are among the important places where this protection is recommended. The McDowell Sprinkler Co. is distributor of the device, which has seen long use in France.



FLEXIBLE LIGHTING STRIP. Installation of continuous lighting in cove ceilings and recesses has been simplified by the recent development of a hollow sheet metal channel strip and cover. The insulated wires connecting the electric outlets, together with the sockets themselves, are placed in this channel strip. All wires are concealed as soon as the cover is snapped in place. The assembled lighting strip may be fastened to wall or ceiling surfaces, or may be supported on hangers across an open space. (*Continued on page* 75)



Deutsches week-end haus

THE ENTHUSIASM pre-war Germany had for her turn-vereins is now directed to the cult of the out-of-doors. During the past few years this nation has become one vast fraternity of sun-worshippers. Every spare moment is spent in the sun—exercising, playing or just basking.

From England and America, Germany has acquired the habit of the week-end. Friday night or Saturday morning sees the Berliner on his way to Wannsee or another of the innumerable lake resorts within easy distance. Here *häuschens* serve as bases of operations until Monday. These are of the simplest, for who will waste time housekeeping when the sun beckons?

In the cottage above, designed by August Breuhaus, Berlin architect who supervised the decoration of S. S. Bremen, is but one large room with rear corners partitioned off for bath and kitchen. The alcove between is occupied by a huge fireplace. At either side of the room are built-in bunks. The color scheme is bright. Canary walls support a vermillion ceiling. Gayly flowered, yellow grounded curtains draw across the great plate glass doors that throw the interior open to the breeze. Furniture, of modern design, is carried out in chromium, black and vermillion.

The site is particularly fortunate—a lovely formal garden which stretches to the water's edge, part of the landscaping of a recently demolished mansion. Before the house are a spacious flagged porch with inviting deck chairs and wicker seats, and a hedge-bordered grass terrace where one may sip cooling drinks under a brilliant vermillion beach umbrella.

TROPICAL FISH BECOME PARLOR PETS

A DECADE ago fish fanciers in the United States (barring the neophyte who kept a fish bowl in the parlor) were few and far between. Nowadays the fad, art or science of the aquarium-minded bids fair to rival the Tulip mania of the 1600's. Tropical fish, gorgeous hued and of fascinating domestic habits, have lured thousands of amateurs half way into the science of ichthyology. These enthusiasts, scorning the ubiquitous goldfish, buy, trade and breed only the aristocrats of the finny tribe. You can see their finest specimens exhibited at the big fish shows held once or twice a year in New York and Philadelphia where silk-hatted gentlemen amid an atmosphere of tense excitement award medals and blue ribbons.

It is a far cry from the bowl aquarium of the 90's, furnished with a prim Chinese pagoda and a pair of bored goldfish, to the rectangular aquarium of today, all glass or framed in metal, and holding 25 to 30 tropical fish of various species. No doubt improvement in the design of aquaria is due to a realization that the fish tank need not be an eye-sore, that it may even find its place in the decorative scheme of a room. Exotic fish are fascinating to watch—that constant, often almost imperceptible, movement of fin and tail, the corruscating colors as they cruise from the shadow of an aquatic plant through a patch of sunny water, their sudden changes of mood. Undeniably these creatures have an allure. On entering an unoccupied drawing-room we may admire its proportions, decorations, furniture; but an aquarium at the window draws us like a magnet. Possibly the secret of this strange attraction is our instinctive response to life and motion, our preference for beauty that is animate.

One might suppose that nothing could be simpler than keeping a few fish in an aquarium, and indeed goldfish are pets that need very little attention. Tropical fish, on the other hand, require considerable thought and care, especially at first. For instance, it is fatal to fill a tank direct from the tap. Ordinary faucet water should stand in buckets for several weeks to become completely de-chlorinated before it is a fit medium for fish. Then there is the matter of temperature to consider. This should be between 70 and 75 degrees. A lower temperature is almost certain to cause disease. At spawning time the temperature should be increased to 75 or 80 degrees.

Unless the water becomes foul and gives off an offensive odor it should never be changed. Provided there are sufficient aquatic plants (Vallisneria and Sagittaria are the easiest grown and most useful), and provided the tank is not over-stocked or the fish over-fed so that excess food decomposes on the sandy or gravel bottom, there need be no fear of fouling. Aquatic plants are essential because fish extract the oxygen from the water and exhale carbon dioxide; plants reverse this process, re-oxygenating the water. Of course decaying plants are as harmful as any other decomposing substance and should immediately be removed. Some aquarists aerate their tanks artificially, using a small air pump attached to an electric light fixture; they



PTEROPHYLLUM SCALARE



XIPHOPHORUS HELLERI



BETTA SPLENDENS

By Drake de Kay

believe that the additional oxygen is conducive to health and accelerated growth.

Snails are invaluable as scavengers; they eat the refuse on the bottom of the tank and the algae that fog the glass sides. Among the varieties most commonly used are the African or Paper-shelled, the Black Japanese and the Australian Red snail.

A convenient size aquarium large enough for 25 or 30 fish measures only 18 by 9 inches base and ten inches high, with a water content of 7 or 8 gallons. It is good practice to cover the top with a sheet of glass, raised about a quarter of an inch above the rim, in order to prevent fish from jumping out and dust and dirt from getting into the tank.

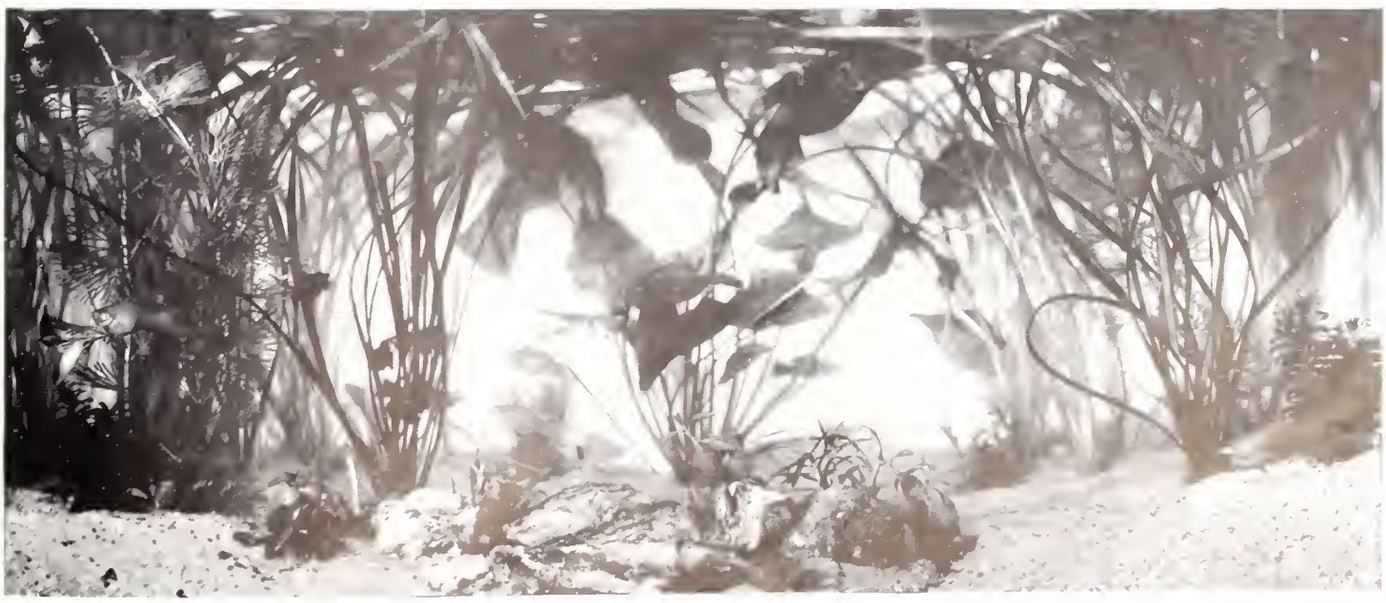
While there are several kinds of dry fish foods (Geha and Wawil, German preparations, are the most popular brands) that can be used regularly, it is advisable to vary the diet occasionally with live foods —*Enchytrae* (thread-like worms), mosquito larvae, flies, Infusoria, Daphnia. Aquatic dealers carry supplies of these live foods in season; but one can breed Infusoria in one's own aquarium. Infusoria are animalcules that germinate in decaying substances. One need only place a leaf of stale lettuce on the surface of the water and in about five days the Infusoria appear. Newly hatched fish thrive on them.

In winter one feeding per week suffices, but in summer this may be increased to a daily ration. However, a week's fast does no harm and the tendency is to over-feed rather than to under-feed.

There are, of course, diseases to guard against, of which (*Continued on page 70*)



SCALARE OR ANGEL FISH



COMMUNITY TANK



Abundant color in Southwestern gardens and the plants that provide it

By Marian & Margaret Scruggs



For the corner at the top, use (1) Larkspur, (2) Iris, (3) Daisies, (4) Poppies, (5) Yucca and (6) Crinum

Directly above a suggestion for a glowing golden corner where, though but four species are used, there is good contrast

Color! The very word is magic, illusive and delightful, intimately expressive of emotional reaction to external stimulus. All the possibilities from the flamboyance of exuberance through gayety to quiet repose, or the subtle suggestion of tranquil content, register an appeal to the senses through combinations or shades of color. What a vast field for self-expression, individuality and exquisite delight!

The secret of charm lies largely in the uses to which one puts this powerful agent, color. Consciously or unconsciously the timbre of the mental state is definitely reflected in the passive acceptance of surroundings, or in the wilful choice, clever adaptations, or deliberate selection of color, both in the adornment of one's person and in the home with its setting, the grounds and garden.

A garden that expresses or emphasizes a single dominant thought or feeling has been judged the height of garden art. It may be quiet or bold, unassuming or gay, florid or demure; in fact, the range is as wide as the complexity of emotional appeal suggests. With the season its mood may be refreshingly varied, yet preserve intact its dominant characteristic, that which is indicative of its designer's personality.

In adapting that fact which the Orientals have long recognized—that is, that green is the color which engenders repose and relaxation from tension—wise Southwestern gardeners provide expanse of lawns and vine-covered arbors or trellises, as well as shade trees and groupings of shrubs for boundary or foundation planting. When one chooses a garden of predominant green, a certain graceful dignity is always present which requires that width of paths, borders and central grass-plot which creates the illusion of, or is in actuality, spaciousness. The treatment with an all-green, as with any single color, may be formal or informal at will, dependent on the selection of plants and bearing in mind that the use of any neutral shade, or the paler tones, in the distance creates greater illusion of remoteness. Far objects appear hazy; there-



IN ORDER that the fall garden may not lack abundant bloom, these strong-growing species can be depended upon under conditions in the Southwest. Together, they make a heartening blaze of orange and lavender tones in a variety of forms

fore the smoky gray-green foliage of plants like *Leucophyllum texanum* (Senisa) register distance, while by placing subdued though deep tones nearest the window of the house, and strong, virile ones at commanding intervals (such as the joints jutting out of an irregular border), emphasis may be brought in relative force on near and far objects and the perspective invariably be lengthened.

Rich dark-green-foliaged plants, especially those with stiff geometrical outlines, when spaced within regular rows of planting that are edged by a precision of line, tend to create greater formality and at the same time constrict the apparent size of the garden rather than enlarge it. Yet, in using them, care must be taken to place them so that they will break, instead of create, the monotony of a characterless garden.

Although shades must blend to create harmony, points of contrast are needed to excite interest and lure one to that unexpected beauty-spot which the clever gardener never fails to include in his scheme of planting. Since all one's efforts are directed toward that esthetic goal of garden art—unity and completeness of design, finished by the ideal co-ordination of color—the perfection of each detail of the mechanical basis upon which the whole is reared must be clearly recognized, understood and weighed before inclusion in the working plan. Paths must blend in tone, ground covers must be unobtrusive, and the general panorama, to be esthetically pleasing, must offer both appeal and promise.

Many favorites must be rejected when a garden of one color, only, is chosen. There are some plants, such as Roses or Zinnias, that offer one a range of color-choice that enables almost any desired shade to be selected, yet neither offers the blues or the blue-red combinations on the color-wheel—that is to say, the range from pale lavenders to deep purples. Further, the chief plants that offer these seldom include the yellows. In fact, the white, yellow, red, and blues, in their range of blends from one into the other, (*Continued on page* 72)

Old tavern signs—a new hobby for collectors

By Walter A. Dyer





THE various signboards illustrating this article are shown through the courtesy of M. B. Brainard, George C. Dempsey, Russell Grinnell and Ulysses G. Brown

IN THE slow-going but picturesque days when the only means of travel across country was by horse or coach, the weary and hungry traveler was cheered at nightfall by the sight of a pictorial hanging signboard which told of rest and refreshment for man and beast. Not only were the larger towns well supplied with inns and ordinaries, but these houses of entertainment were scattered along all the main post roads and stagecoach routes, so that no traveler need suffer from either hunger or thirst if he had the price. Long ago these creaking and weatherbeaten signs were taken down to make way for more modern devices, but of late they have acquired a classification and value as antiques and have been brought down from dusty attics to grace museums and private collections.

The pictorial sign, for both the tavern and the shop, dates back to the days when comparatively few people, even of the upper classes, were able easily to read the printed word. In those days the picture told the story more readily and informed the unlettered that the inn they were approaching was "The King's Arms" or "The Cheshire Cheese" or "The Boar's Head." There was no need for a printed sign if the picture was sufficiently obvious. And for a century after illiteracy had begun to decrease, the ancient custom of identifying a tavern by means of a pictorial sign was continued.

Not only was this the common custom in both the old world and the new; in many cases it was obligatory. Charles I, in the Charter of London, decreed that "It may and shall be lawful to the citizens of the same city to expose and hang in and over the streets and ways and alleys signs and posts of signs, affixed to their houses and shops for the better finding out such citizens' dwellings, shops, arts, or occupations."

The custom was brought over to this country early in the 17th Century by the first settlers, together with the predilection for partaking of alcoholic beverages in a public place, and we find provisions for the use of signs in the early colonial records. Taverns in New England were early governed by rules and restrictions and the landlords were licensed. In Salem, Mass., in 1645 it was ordered that "there be sett up some inoffensive sign obvious for direction to strangers," while in the same year the courts of Rhode Island ordered all tavern keepers to "cause to be sett out a convenient Signe at ye most conspicuous place of ye said house, thereby to give notice to strangers yt is a house of publick entertainment and this to be done with all convenient speed."

Not only was the custom imported from England and Holland, but the general style of the signs and the names and pictures employed were reproduced with more or less exactness, possibly with a view to making the exile in a strange land feel more at home. Nearly all the earlier tavern names and signs in this country had their prototypes in England.

A cursory study of the old signs is sufficient to show that there was no standard style, no rule governing size or outline. The most popular form, perhaps, was the upright oblong, with scroll top and bottom, but many other forms were employed, including the plain horizontal oblong and the square, and there seems to have been some attempt to secure variety instead of uniformity. The signs were usually constructed of boards and were hung by irons from horizontal wooden arms attached to house, post or tree, so that they swung in the wind. Sometimes the arm was of wrought iron; sometimes the sign was set in a frame on top of a post. The emblem and usually the name of the proprietor were painted in bright colors which have naturally faded with time and weather. More often than not the devices were different on the two sides of the sign. Often these pictures had some significance, though frequently they were quite meaningless and apparently intended only to catch the eye and remain in the memory.

The collector of old tavern signs finds his greatest interest, perhaps, in the variety of the subjects depicted. Imported directly from England in colonial days were various devices proclaiming loyalty to the British sovereign. One of the first was the King's Arms, kept by Hugh Gunnison in Boston as early as 1642. The King's Head, illustrated by a more or less accurate portrait, was a very common name. Cromwell's Head and portraits of William Pitt and Generals Wolfe, Amherst and Montgomery also suggested patriotic or political leanings, while Shakespeare would seem to connote a literary bent on the part of the landlord. St. George was found on more than one American tavern sign, as well as the Queen's Head, the Admiral's Head, and King George and his coat-of-arms.

After the Revolution there were stubborn old Tories among the landlords who refused for a time to change their signs, but for the most (*Continued on page* 68)


Z. DYER
INN
Grolvenor
17 65
F+G 1762
TEMPERANCE
THOMPSON HOTEL
TEMPERANCE
VERNON STILES







Connecticut presents a Spanish walled garden

SPANISH influence predominates in the Greenwich, Conn. garden of Mrs. Lee Garnett Day. The tea house was designed by Davidson & Constable; Polhemus & Coffin did the walls. Louise Payson, landscape architect

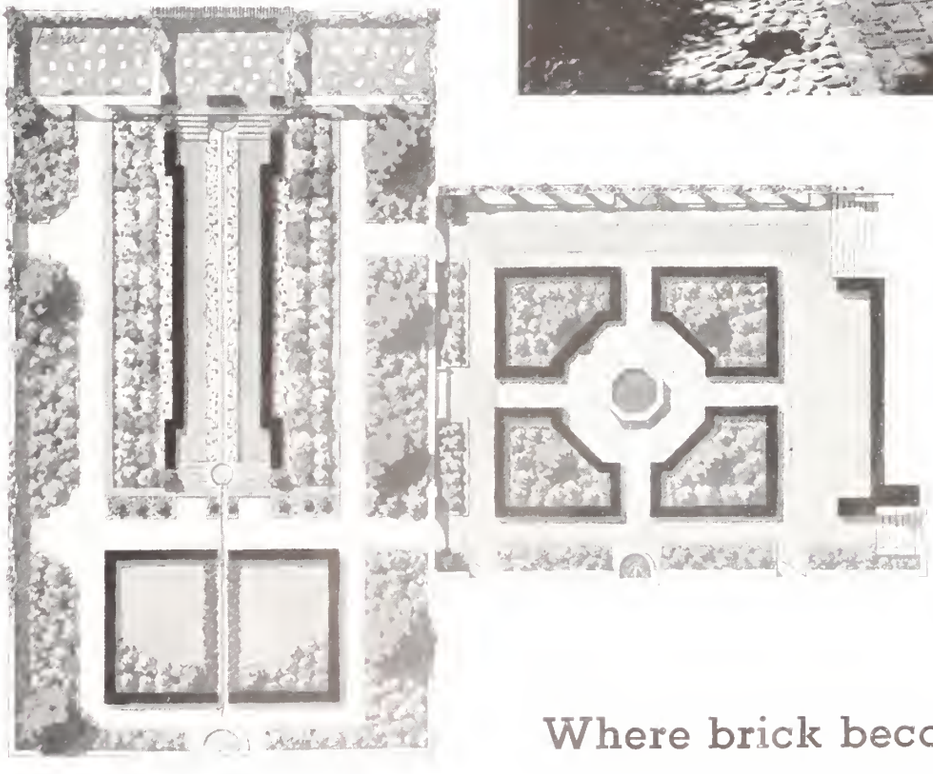
THE central feature of the square garden adjoining the house is an octagonal fountain pool with cement sides and stone coping. The four quarters of the garden, separated by cobbled paths, are defined by Box



THE view across the arcaded terrace discloses the Gourds and other climbers trained over the cement. On the garden walls themselves are flowering vines and espaliered fruits



H. D. EBERLEIN



A ROSE covered arcade at the north side of the square garden separates it from the landscaped and lawn part of the grounds. The low brick bench along the wall is an adaptation from medieval precedent. A brick walk leads to the long garden beyond

THE Day garden is divided into two main parts—a square area which immediately adjoins the house, and a larger, long garden which is reached by either of two entrance doorways. One end of this larger space is featured by a tea house and arcades

Where brick becomes a garden asset

Good taste hand in hand with economy

COMPLETING the sofa group is an effective wall decoration of a photo-mural which was photographed from a gouache painting and colored by hand. The sofa is in cherry red and eggshell striped satin, enormously effective against the white background. White Directoire chairs are in yellow damask; lamp shades and accessories are mainly white



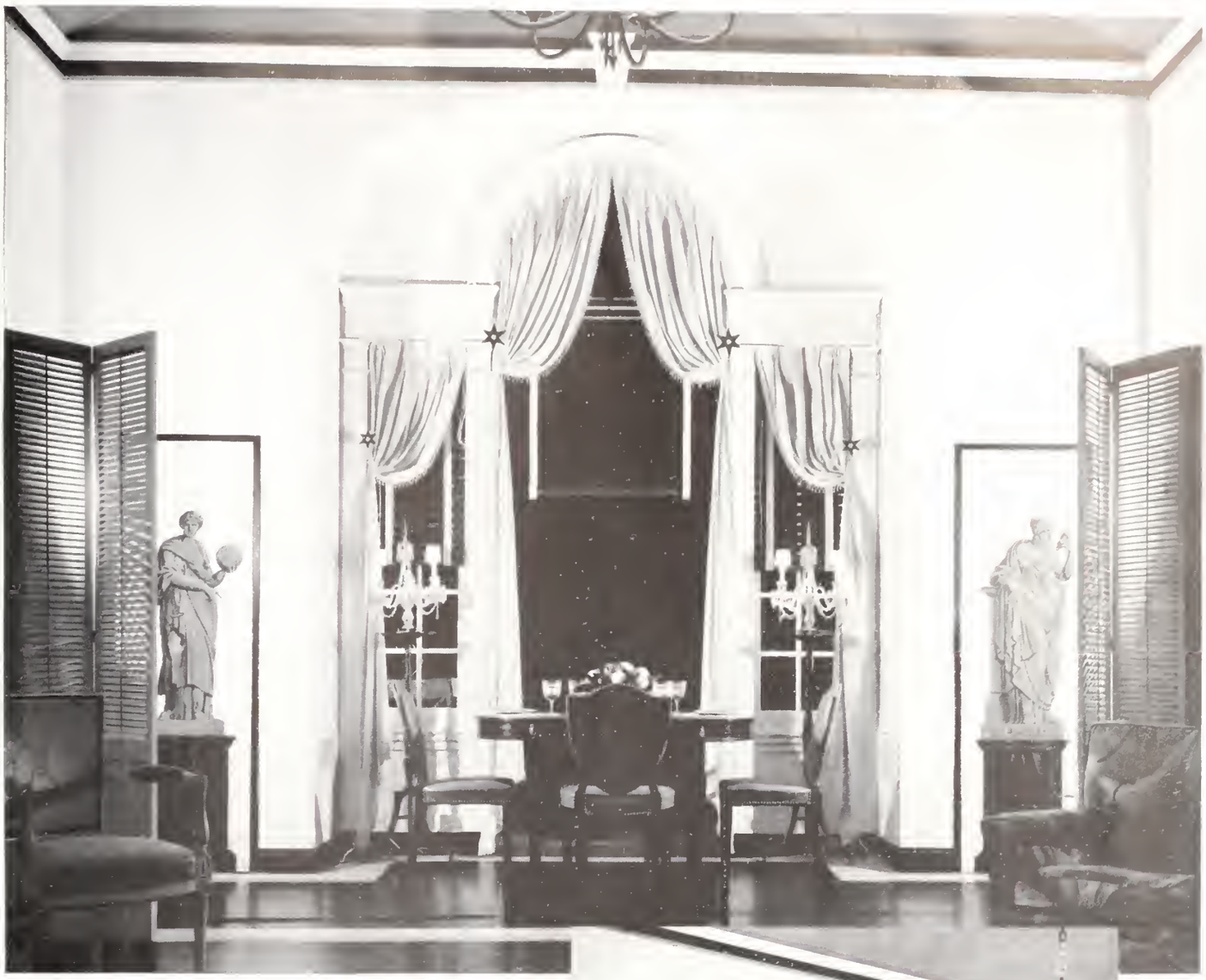
THE 3

OPPOSITE the dining end is this convenient desk group with the beautiful Palladian window serving as background. The wing chair is covered in eggshell moire trimmed with yellow fringe and the stool is in the same striped satin as the sofa. Decorative wall paper panels showing the Muses conceal the doors in the four corners of the room





THE sophistication and good taste displayed throughout the inside of the house have been carried into the furnishings of the terrace and garden at the back. White painted iron is used on the terrace; the other pieces are white and yellow wicker, with cushions in green permatex, piped in white. All the furnishings are from W. & J. Sloane



HOUSE & GARDEN'S Little House, designed by Howard & Frenaye and first shown in the November issue of this magazine, may now be seen, built in full size, at W. & J. Sloane, New York. The four sides of the living room illustrated show the striking Palladian windows at either end and the attractive arrangements of furniture for living room use and for dining. Above is the dining end, showing the smart white shuttered screens that serve as partitions when desired

THE COLOR scheme is modern and smart—black, white, cherry red and emerald green. Dead white walls, green ceiling, black linoleum floor with white motif in center and white border. Curtains are white sudanette with crystal fringe over cherry red Venetian blinds; a decorative swag and tassel chintz in green, eggshell and red is on the overstuffed chairs. The furniture for the entire house was especially designed by W. & J. Sloane; decorations were supervised by Ross Stewart



Inside the living-dining room of House & Garden's Little House

The Gardener's Calendar for December

This Calendar of the gardener's labors is planned as a reminder for taking up all his tasks in their proper seasons. It is fitted to the climate of the Middle States, but may be made available for the whole country if, for every one hundred miles north or south, allowance is made for a difference of from five to seven days later or earlier in the time of carrying out the operations. The dates are for an average season

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
☽ First Quarter, 8th day, evening, E.		First Week: Early autumn weather.		1. All the cane fruits which are not laid down for the winter should be tied to suitable supports so that they will not be whipped about and broken by storms. Climbing Roses, too, should be similarly treated, especially those which are in locations exposed to the sweep of heavy winds.	2. The first part of December is the best time to sow alpine flower seeds in the coldframe. They lie dormant over the winter and germinate in the spring. Keep the frames shaded and slightly ventilated so as to keep the soil in them constantly frozen until March, if possible.	3. Suet, Sunflower, and Hemp seed are among the best foods to attract the winter birds. Supply them abundantly in spots protected from snow and sleet. Suet is best fastened to tree trunks and branches, and the seeds placed on the ground or a protected feeding tray.
○ Full Moon, 12th day, evening, E.		Second Week: Cold and blustery.				
☾ Last Quarter, 20th day, evening, W.		Third Week: More early autumn.				
● New Moon, 27th day, morning, E.		Fourth Week: Climatic pot-pourri.				
4. You can have an abundance of growing flowers in the house, with very little trouble, by planting Paper white Narcissi bulbs in pebbles and water. Lily - of - the - valley pips, too, do well when planted in bowls filled with moistened special fiber from the florist's.	5. Dwarf fruit trees need annual winter pruning, which may be started now. In general, shorten by one third the upward growth of the past season. This type of tree, which is especially desirable for use on small properties, may be obtained from several reliable nurseries.	6. Fairly well-rotted barnyard manure is an excellent winter mulch for perennial plantings. Spread it evenly and not more than two inches thick on the average. In the spring, of course, it should be either raked up and removed or forked into the soil around the plants.	7. Garden ornaments, such as concrete or metal urns or jars, that may catch and hold water, should be emptied and then covered to prevent their filling, freezing and breaking. Deep pools, if well protected by two layers of boards with dead leaves between them, will not freeze.	8. Although Apples, Pears and other fruits of many sorts can be stored and slowly ripened in a cool part of the cellar, they need periodical sorting over lest decay start in and spread. If inspection should disclose even a slightly affected fruit, remove it at once.	9. The coldframe producing season can be considerably prolonged if the sashes are provided with regular straw mats or loose hay to check the night's cold. For real winter results, though, nothing can equal the installation of one of the electric wire heating systems.	10. If the ground is bare you still have a chance to gather up any dead flower stalks that are left and burn them. This is sensible garden sanitation. Cornstalks should always be included in such a clean-up, as they may be harboring destructive borers or other pests.
11. Seed flats lose half their normal period of life if they are left lying around on the ground over the winter. They deserve to be cleaned, dowsed with boiling water to kill insect eggs and germs that may be on them, and stored under cover in some dry outbuilding until spring.	12. House plants need fresh air in abundance every day. Protect them from direct drafts and freezing, of course, but don't hesitate to set them out for an hour or two on damp, warmish days. Both of these rules should be applied consistently from now until spring returns.	13. Rhubarb can be forced in a warm cellar if the roots are planted in boxes and kept moderately moist. Provide as much light for them as possible. It is necessary, however, that the clumps be really frozen at least once before being dug up and brought indoors for forcing.	14. Getting the most out of the vegetable section of the greenhouse implies succession planting of Radishes, Lettuce, Spinach, Beans and other easy growers. Fresh crops of these vegetables can be enjoyed throughout the winter and early spring, if desired.	15. Liquid manure is an excellent house-plant stimulant. It is prepared by putting fresh manure, or pulverized sheep manure, in bags and steeping it for several hours in water. Do not have it too strong; let it be the color of weak tea. If darker than this, better dilute it.	16. Boxwood and some of the less hardy evergreens will "sun-scald" during severe winters unless they are protected by burlap, cornstalks or evergreen boughs. This "scalding" is really the effect of warm sunlight starting sap activity, followed by hard freezing.	17. Insects unchecked often mean the death of house-plants. One remedy for aphis and similarly soft-bodied pests is a soap solution tinctured with nicotine and sprayed on. There are several other good sprays which may be used for the various kinds of pests.
18. Several good concentrated stimulants are manufactured for use in the garden indoors. They are clean, easy to apply, and bring about quick results. Potted plants need more of such stimulation than do their garden cousins, for several obvious reasons.	19. Successful mushroom growing hinges upon good spawn, the right bed and correct temperature and moisture at the right time. The experiment is well worth trying, provided you can supply just the right conditions. Otherwise, it generally proves to be a waste of time.	20. Deciduous tree and shrub planting can be done as long as the ground is unfrozen. A heavy mulch will extend the season by keeping out the frost from both old and new sites. After planting, it is advisable to mulch again so as to prevent underground freezing for a while.	21. Broken and dead branches ought to be removed from the trees now while other outdoor work is virtually at a standstill. Use a good saw for clean cuts, and be careful not to rip or in any way injure the remaining bark, lest healing be delayed and decay ensue.	22. Growing Lilies-of-the-valley in decorative bowls is easy and well worth the effort. Get the "pips" which are sold specially for this purpose, and plant them in fibre. Many florists sell them already planted in attractive bowls, obviously saving time and effort.	23. There is practical benefit as well as pleasure in a personal garden notebook. Going over it at this season will furnish many good ideas for next year and serve the useful purpose of refreshing your mind on those various points which should be guarded against in the future.	24. Peony plantings should never be heavily mulched. If the crowns of the plants are more than three inches below free air the stalks are likely to come up "blind," without good buds. If a manure mulch is applied, better see that it is only around the crowns, not over them.
25. The living Christmas tree, now obtainable from several growers, is far more satisfactory than the old cut kind. It can be planted outdoors after the holidays are over. The Douglas Fir is one of the most satisfactory kinds, being dense, strong and of pleasing color.	26. San Jose and oyster - shell scales, those pests of the orchard and some shrubbery, require winter spraying with strong lime-sulphur solution or soluble oil. The spray should be applied on a fairly warm, windless day, to assure good coverage of all the branches and twigs.	27. Low-lying areas around the grounds, especially if they are planted with perennials or shrubs, ought to be provided with drains to carry off winter rains. An open trench may serve in an emergency, until a regular system of underground tile can be installed for permanent service.	28. A stiff brush vigorously applied is much better than harsh scraping as a means of removing wintering-over larvae from the bark of tree-trunks. If suet is attached to the trunk it often attracts nuthatches and other birds which will eat many of the larvae as a side-dish.	29. The little plants of the rock garden are likely to suffer severely during the winter unless evergreen boughs are placed over them to prevent thawing and rain washing. Salt meadow hay is another good covering material for rock as well as other types of gardens.	30. Silvery - white and long-lasting, the dried seed stalks of Honesty are splendid winter flower decorations. Honesty is a biennial flower that is easily grown in the garden. Its seed is offered by most of the large houses and may be planted early in the spring.	31. Over - watering pot plants should be guarded against, as it is likely to lead to sour soil that is insufficiently aerated. A good soaking once a week is better than a little every day. Apply enough water so that it drips from the drainage hole in the bottom of the pot.

Old Doc Lemmon proceeds to settle a popular argument

"Gener'ly speakin', I ain't got much use for these here scientists, nor I don't put no stock in most o' whut they hev to say. There's lots o' things on this old earth, I calc'late, thet can't be sot down in figgers an' funny lookin' lines. Ye can't make me b'lieve thet readin', writin' an' 'rithmetic are whut make the world go 'round.

"Take the climate, f'rinstance. 'Cordin' to whut I see in the papers, them scientific fellers all 'low as how it h'ain't changin'—just b'cause they say so, far's I can make out. Some of 'em sets down strings o' figgers to prove their p'int, an' some don't set down nothin' only their own opinion. None of 'em, far's I know, hes any argyment thet'll stand up ag'in whut us farmers out here in the back country knows to be the real facts.

"I've lived 'round this neck o' the woods all my life, an' I want to tell ye right now thet the weather we've been hevin' for the last five-six year ain't nothin' like whut I was brung up to. Dry summers, open winters, late springs, an' autumns thet stay warm ontil, by golly, ye think there ain't never goin' to be no ice no more—no sir, t'warn't like thet fifty year ago, nor forty, nor twenty.

"'Course, we've allus hed a dry summer now an' ag'in, or a mild winter. But mighty nigh ev'ry time thet happened the next one was a buster in t'other direction. As a matter o' fact, we gener'ly didn't hev to wait more'n a few months for things to be brung back to the average—wet summer, open winter, was one o' the good old rules thet growed out o' the facts in the case, year after year. We never heard o' science in them days, so us farmers done our own figger in', an' I tell ye we got along a sight better'n we do now.

"Don't git the idee thet we ever b'lieved in them fool notions like the color of a goose's wingbone provin' we was in for a hard winter, or thet the number o' times a coon-hound turns 'round afore he lays down shows when the next rain's a-comin'. Them's just sayin's thet, like as not, the city slickers thought up theirselves to make us look ridic'lous—anyway, nobuddy never put no 'count on 'em in my time. The things we go by are the things we know by goin' through 'em, an' when ye stop an' think thet ev'rythin' a farmer does depends on the weather, it's purty clear thet he knows more 'bout the plain facts than some four-eyed city scientist who never scraped cow manure off'n his boot heels nor poured a kittle o' hot water down the pump to thaw her out nor swung a scythe all day 'round the edges of a hayfield.

"So when I says thet the climate's changin', I says so b'cause I've got eyes to see with an' a hide to feel with an' a head thet remembers how diff'rent things used to be. I dunno if it's on account o' the Gulf Stream movin', or the sun gittin' more freckles, or the raddio, or prohibition, or whut—let the scientists figger thet out, if they're so gol-derned smart. But whut I do know is this: for five summers my well's been lower than for sixty year, an' we ain't hed the snowplow out since 1927, an' we've l'arned to wait ontil nigh Decoration Day afore we plant the corn."

Bouillon=

in the true French manner!

Bouillon, when made with a proper regard for its exacting function in the home, serves a very definite need. The clear meat soup which has the full, fine strength of Campbell's Bouillon is an instant and delightful challenge to the appetite. It activates digestion and induces a genial sense of well-being. At the beginning of the meal or taken by itself, Campbell's Bouillon brings you bracing invigoration, due to the exceptional richness of its meat juices. The deft French touch of Campbell's chefs is evident in the exquisite flavor. This bouillon is highly regarded for the sick-room, too.



21 kinds to choose from . .

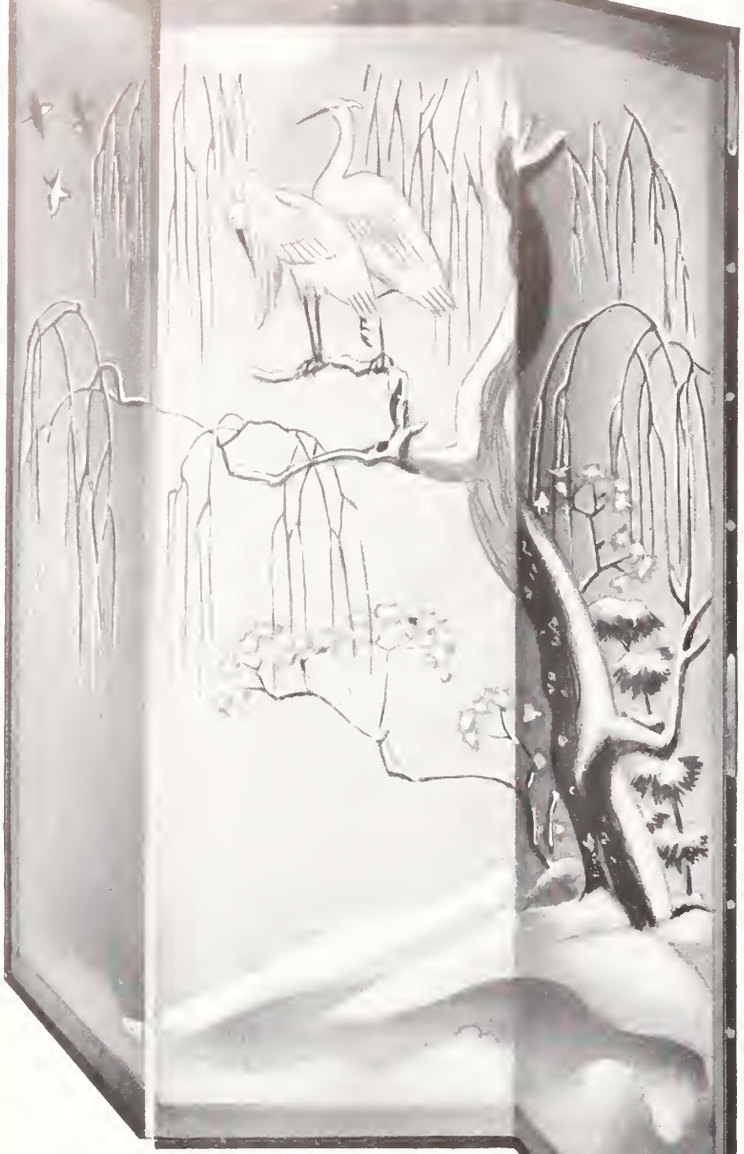
Asparagus
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Beef
Bouillon
Celery
Chicken
Chicken-Gumbo
Clam Chowder
Consommé
Julienne
Mock Turtle
Mulligatawny
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MEAL-PLANNING IS EASIER WITH DAILY CHOICES FROM CAMPBELL'S 21 SOUPS

SCREENS



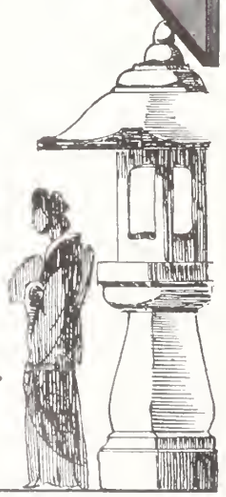
A gracefully portrayed willow tree and heron motif is in striking contrast to the dull gold background in this interesting Japanese screen. Since the 15th Century Oriental screens have been the medium of many leading artists. Japanese screens depict with characteristic direct simplicity natural subjects of birds, trees and flowers. Chinese screens of lacquer or painted silk are more elaborate in their delineation of figures, palaces and scenes.

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680 FIFTH AVENUE, NEW YORK

LONDON CHICAGO BOSTON PALM BEACH



Christmas dinner internationale

(CONTINUED FROM PAGE 24)

bage allow one large onion. Fry slowly, until transparent, in 2 tablespoonfuls of butter, stirring in 1 tablespoonful of flour until it bubbles. Then turn in the cabbage. The moisture adhering to the cabbage, together with the fried onion and flour mixture, will make a creamy dressing.

In Poland, the Christmas Eve supper is awaited with exceptional interest for this is the main feast of the Christmas holidays in that land. It consists of from five to eleven courses and the menu is traditional. This supper invariably begins with a soup, which is usually barszcz or beet soup. This is followed by many courses of baked, boiled and broiled fish of all sizes, and vegetables, especially cabbage. Another traditional dainty is a long stick of rich bread filled with poppy seeds.

POLAND

It is a duty and a joy for Polish families to sit down together to this Christmas Eve feast. A beautiful and touching ceremony connected with the supper is the breaking of the holy wafers, or oplatek, by the head of the house. Oplatek is broken with each member of the family and each servant, and when this solemn ceremony is over there is much embracing and exchange of affectionate greeting.

From Madame Filipowicz, wife of the Ambassador of Poland, came the source of this recipe for Beet Soup.

Barszcz: The foundation of this delicious and healthful food is kwas, which is the sour liquor obtained from fermented beets, and good meat stock. To make the kwas take six large red beets, wash and peel them, cut into thick slices, and place in a stone or earthen jar. Cover them completely with lukewarm water and place the jar in a warm place which will allow for fermentation. Cover the jar with a protecting piece of cheese-cloth or muslin. Lift the covering and skim the kwas as necessary. In four days it should be sufficiently sour to use. A piece of sour bread in the jar will hurry the souring process. It should be tasted to insure that it is sufficiently sour. Pour it off the beets into bottles and store in a cool place until needed. (Do not keep more than two weeks.)

The stock is usually made with beef and a smaller amount of ham, ham-bones or sausage. When the meat comes to a boil with a covering of water, skim carefully and add thinly cut carrots, sliced onions, short lengths of celery, minced parsley and small beets sliced. The amount of vegetables to be used depends upon the amount of meat. It should be made as one usually makes a favorite vegetable soup. Boil all slowly until the goodness is extracted from the meat and bones. The broth should be strong and tasty. Skim and add to the stock sufficient kwas to give a desired sourness. (Again, taste alone will determine this.) Let all this come to just a boil and remove from fire. Strain and return the beets only. If the color is not bright red, grate a beet into a sieve and pour the barszcz through this. This is the clear barszcz that is universally served in Poland. At a formal dinner it is usually served after the hors d'oeuvres, in cups, together with delicate bits of French pastry.

Barszcz with cream: This is a more substantial soup than clear barszcz. It is made by adding to the clear barszcz sour cream mixed with a small amount of flour. For every six persons to be served take ½ pint of good sour cream, mix it well with a scant ½ tablespoonful of flour. Add slowly to the hot barszcz, stirring well all the time. Cook for one minute and it is ready to serve.

A real Danish Christmas dinner, says Madame de Wadsted, wife of the Minister of Denmark, consists of rice-porridge, roast goose stuffed with prunes and apples, served with vegetables, such as potatoes and red cabbage, and for dessert, Danish apple cake with whipped cream. When the rice-porridge is being served an almond is hidden in one of the portions and the one who happens to get the almond is entitled to an extra Christmas gift.

Here is a recipe for real Danish apple cake with whipped cream: Make a thick, sweet apple sauce, spiced with cinnamon. Next, roll some rusks until they are crumbly (graham crackers may be substituted for rusks), put the rusks and a little sugar and butter in a shallow pan and place under a flame to brown slightly, watching carefully so that the sugar will not burn. When sufficiently browned, take from the flame and put a layer of sugared rusks in a baking dish, then add a layer of the apple sauce, alternating until the dish is filled. Set in refrigerator. For serving, decorate with whipped cream and a few spoonfuls of tart jelly.

Turkey is the traditional Christmas dish in Greece, says Madame Simopoulos, wife of the Minister of Greece. However, the stuffing for the bird is entirely different from any we are accustomed to making. Madame Simopoulos gives the method for preparing the stuffing. Fry cubes of bread in butter until slightly brown, then add chestnuts and Greek currants. These ingredients are thoroughly mixed and then stuffed into the turkey and it is roasted as usual. The proportions for the recipe are: one loaf of bread, cubed, one-fourth pound of butter, one and one-half cups chestnuts (boiled and peeled), one cup Greek currants. A sweet much prized on a Greek menu at holiday times is a very delicious, rich waffle over which honey is poured.

PERSIA

In Persia the greatest national holiday feast comes on New Year's Day. Madame Azodi, wife of the Minister of Persia, says there are several special dishes for this occasion but the one that is used most frequently is sabzi-pilau. To prepare this dish take one tablespoonful of rice for each person to be served. Wash well and cook slowly in butter (one ounce butter for each tablespoonful rice), together with diced vegetables such as celery, carrots, tomatoes and especially garlic, the amount of vegetables depending upon the number of persons to be served. This usually allows one carrot, one tomato, one piece of celery for each person, and one-half clove garlic for six persons. This dish is cooked slowly until done, adding a small amount of water if it is inclined to be too dry. Salt and pepper are added at the last.

Our Ciné-Kodak is giving us *More pleasure* than any other gift"



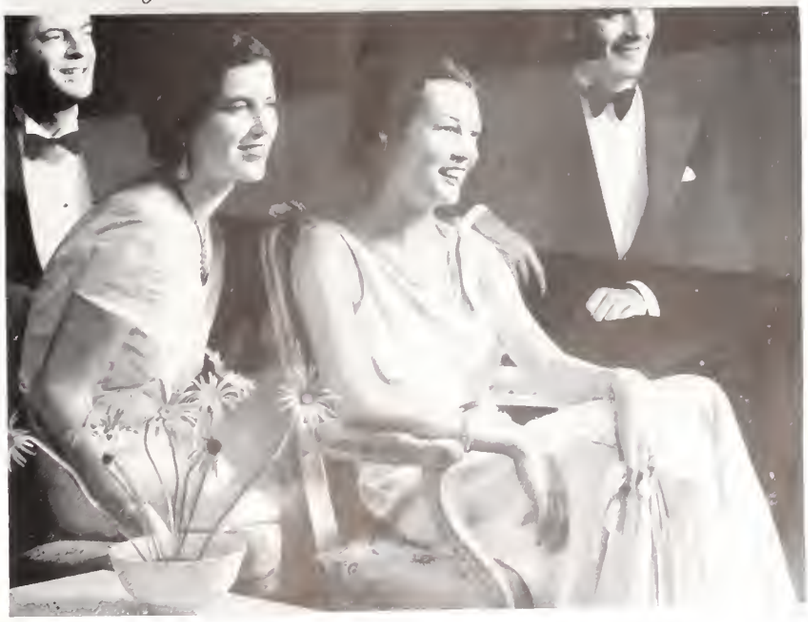
"The color movies we took of the children in Florida are beautiful."

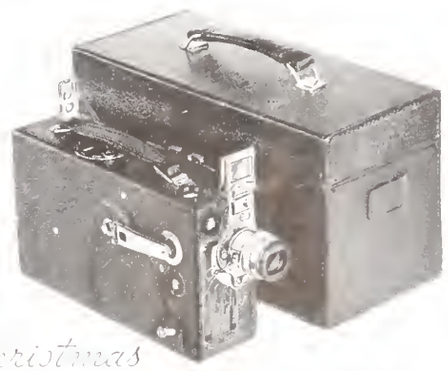




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"It's always a thrill to see our children, friends and travels on the screen."





for Christmas

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• A munificent gift—for everlasting interest and entertainment. It makes movies of theatre-like brilliance. Capturing with lifelike fidelity the romance of far-away places, the charm of a child's fleeting expression.

Ciné-Kodak Model K "does everything." Telephoto. Wide-angle. Kodacolor (movies in full natural color . Indoor shots as well as outdoor. Loads with 100 feet of 16 mm. film. Anyone . . . traveler or stay-at-home . . . will be delighted and grateful over the gift of the Ciné-Kodak "K." Priced from $110 with carrying case to match. Eastman Kodak Company, Rochester, N. Y.

Shopping Around





Our Christmas portfolio of shops opens with a page of children's gifts which will spare your pocketbook while they let you spoil the child. On the three pages which follow you'll find a last-minute résumé of good buys for grown-ups to help you fill the empty spaces on your shopping list. Make your purchases from the shops, mailing either checks or money-orders to the addresses mentioned. Place your orders as early as possible

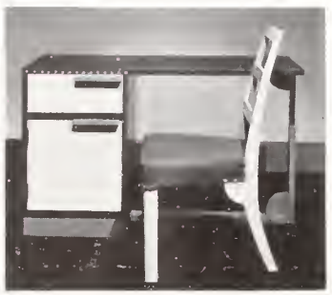


WELL, here goes for my Christmas carol. The first verse tells a tale of juvenile attractions. It seems to this old-fashioned shopper that Santa Claus is becoming far too sophisticated—what with cocktail shakers and games of chance and such gimcracks cramming his bag, he'll be bobbing his whiskers soon. In protest against such disillusioning behavior, I submit this children's page.

Hat brushes decorated with carved wooden animals are very acceptable to smart young men-about-town—a perky black Scotty for the dog fancier, a chubby elephant for a small game-hunter. Illustrated above, these brushes may be had in green or red. Each is 3 inches long and costs $1.75. Arden Studios, 460 Park Avenue, New York.



JUST picture the fine fellows above on the walls of your favorite nursery or playroom. What small circus-goer could fail to delight in portraits like these of his favorite animal stars? These whimsical studies are deftly drawn in colorful crayon—no two exactly alike. A zebra and a humorous donkey are illustrated. Executed on a white ground these sketches are mounted on dark reddish brown mats, which emphasize the crayon colors, and framed in natural wood. $6.50 each. Marian Downer, 250 East 77th Street, New York.



A DILLAR, a dollar, a five-year-old scholar—and here's a desk for him to study at. At that tender age, when school is a mystic, wonderful place and studying is play, a desk is a very desirable thing. With a large drawer for his paper and pencils and a cabinet below for his books, this smart red, white and blue piece of furniture will charm the most blasé kindergartner. One of our foremost modern artists designed it in collaboration with the Child Study Association, so that it is both esthetically and psychologically correct. The blue permatex top measures 18 by 39 inches; the height is 24 inches. Matching chair, white with red permatex seat. $37 complete. Gilbert Rhode, 136 East 57th Street, New York.



SO HE'S going to West Point some day! Then start his military education now with this Early American fort that he can build himself. A block house, barracks and a settler's cabin are made of sections of wood which join together in the manner of log houses. Explicit directions for construction, as well as a company of alert American soldiers and a band of ferocious Indians accompany each set. The price is $5. F.A.O. Schwarz, 745 Fifth Avenue, New York.

TO SOMEONE who's celebrating a first Christmas a pillow is a most important part of life and one of down like that below, in a fine linen slip, finds a very soft spot in his heart. The slips, with scalloped edges, are hand-embroidered in pink and blue. You can take your choice of decorations—a chicken in gay cloak and bonnet or a buoyant clown with a balloon. Price of satin-covered, down pillow, $2.95; pillow slips, $1.95, each. From the Maison de Linge, 844 Madison Avenue, New York.



YOUNG ladies of fashion will welcome a brand new umbrella to protect their holiday headgear. The handles of those below are tremendously smart and whether you choose the duck or the frog or the sparrow you'll find they all shed water alike. Of polished wood they are fashioned by a talented Russian carver. The fabric of the umbrella is a strong, durable weave of silk and linen and may be had either in blue or brown. 29 inches in diameter. 22-inch-long stick. $5 each. Childhood, Inc., 32 East 65th Street, New York.





THE plump little woman above has rolled up the sleeves of her red bodice in a businesslike fashion and is all ready to tackle the lighting problem in any corner of childhood. Though she's made of pottery you needn't fear for her safety. She's a steady-going, well-balanced person who won't be upset no matter how many nursery flurries there are. The shade is of checked linen and may be had either in red and white or blue and white. 8 inches in diameter. Base, 7 inches tall. The price, complete, $3.95. From Alice Starr, 224 East 57th Street, New York.



GIVE that youthful impresario in your family a real theatre to develop his talents in. Illustrated above is a puppet theatre which will fit comfortably on a bridge table and in which real plays can be staged. The actors operate simply by hand instead of by string. Painted blue, with gilt trim, it is equipped with two sets of curtains and a two-color lighting attachment. $10. This includes a pamphlet of plays. Puppet characters among them Red Riding Hood, Jack and Jill, a clown, a pirate and a witch, are $1.50 each. For further information about this practical and instructive toy write Rag Bag Alley Puppets, 128 Christopher Street, New York.

...Shopping Around...

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LAMPS

Refinement—Grace—Charm

"Candylbeme" lamps are no different from other lighting fixtures. They are a smart looking B&K automobile from an awkward one of '08.

Three important Art Museums are using "Candylbeme" lamps in their historic chandeliers, and since their appearance in stores and in the Better Class Home Magazines, they are being used ever increasingly by architects, decorators, and discriminating home owners. If you are seeking the charming effect of lighted candles in your candle type chandeliers, wall brackets and candlabra, you will use "Candylbeme".

"Candylbeme" lamps are furnished in clear or frosted, and with base to fit small size candelabra sockets. Adapters are available for use in regular size sockets.

Clear - - 50c each
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Adapters - 15c each

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SAINT LOUIS

One thing of which Italy boasts today for which Mussolini cannot claim credit, is the delightful modern pottery made by Lenci, whose whimsical creations are famous the world over. At the right is a bonbon box in the typical Lenci manner. About the sides flows the Grand Canal bearing the gondola of a lovely lady. Blue and mauve blend upon a black background. Three doves rest upon the lid. Price is $12.50. Filled with sweetmeats, I can picture no more ingratiating gift for a popular hostess. Gerard, 270 Park Avenue, New York





It's a precarious business Hoosier pipe for a man. Play safe—don't try to separate him from his old one, but give him a handsome tobacco jar, instead. You can see the sort of thing I mean in the illustration at the left. Made of pewter it is an excellent example of Oriental craftsmanship, supremely simple in line, a small carnelian knob on the lid. This is $25 and comes from Yamanaka & Co., 680 Fifth Avenue, New York. If you want to really splurge, you might give him an entire set—including the pewter matchbox, a miniature carnelian bunny atop it, and the pewter shell ashtray with carnelian feet. The matchbox is $10; the ashtray, $8.50



Another gift for the problematic male is pictured at the right. Here is an interesting variation of the "liquid" gift—an ice bucket that offers a pleasing change from the perennial cocktail shaker donation. Made of clear glass it is modelled in a simple classic form—it has small, decorative handles at either side. A good-looking three-letter monogram incorporates the personal touch. 5 inches in diameter. With ice-tongs, $4.50, including monogram. From the New Motif Shop, 128 East 60th Street, New York. When ordering, to avoid errors, be sure to specify which is the first, middle and last initial



And still the monograms go on—on glass, on metal and on cloth. There seems to be no end to their popularity or the uses to which they may be put. Those bridge fiends you know will bless you for a monogrammed card table cover and monogrammed playing cards, like those at the right. The cover is of suède cloth, moisture proof so that it may be washed as often as necessary and glasses of liquid refreshment need not be taboo. It is 29½ inches square and may be had in tan, red, green or blue. $3.25 with lettering. $1, undecorated. The cards are in sets of red and blue, and orange and green. $1.15 for two packs. To be had from William G. Streeter, 841 Madison Avenue, New York

Now that a lot of nice people can't afford to go any place, nights, but home, a Christmas present for the good old hearthstone is not inappropriate. With this idea in mind I selected the rug at the left, which, although it is hooked, is so finely made that it closely resembles needlepoint. Executed for the most part in dull browns and greens and yellows, the design depicts important scenes from the history of the State of Virginia, including the surrender of Cornwallis, a scene in Jamestown harbor, and the old powder house at Williamsburg, scene of the first armed uprising against royal tyranny in Virginia. A view of a typical Colonial interior occupies the center. Perfect for an Early American sitting room, this unusual floor covering measures 30 by 50 inches. The price is $30. Order from Laura Copenhaver, Rosemont, Marion, Va.



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For boys' and girls' rooms at home or school or for any room in the house. Sturdily made in birch; walnut, maple or mahogany finish—also in pastel blue, leaf green, mandarin red and colonial buff. Mailed on receipt of check or money order. Size and prices follow. 30 cents for shipping east of the Mississippi River, 50 cents west.

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AT AMAZINGLY LOW PRICES

Exact reproductions of old Colonial designs. Hand-tied canopies, pillow covers, luncheon sets, smoking stands. Also Hand-Hooked Rugs in Historic Designs—hooked with old-time hand hooks.

Write for free booklet giving histories of the old designs.

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$1.25 POST PAID
1 lb. 5 oz

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FURNITURE AND TOYS FOR CHRISTMAS



Hobby horse in gay peasant colorings. Upholstered seat. Crated for shipping: $10.00.

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WALNETTE FRUIT BOWL

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DOGE
MODERN FURNITURE
32 E. Hennepin Ave., Minneapolis, Minn.



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Catalog "G" on request

Venezian Art Screen Co., Inc
540 MADISON AVE., NEW YORK, N. Y.

If you're in the dark about what that very particular housewife on your list might like, perhaps this lamp will shed some light on the situation. Conservative in appearance, of medium size, it is adaptable to many uses. The base is an excellent copy of a charming old candlestick and is made of heavy tôle. It is painted a creamy old white, and neck and foot are encircled by bands of acanthus leaves tinted reddish gold. This leaf form is suggested again in the lines of the lampshade. The latter is made of cream silk and bound with gilt tape. 8 inches in diameter. The total height of the lamp is 14½ inches. Price complete, $21. Edward Garratt, 485 Madison Avenue, New York





Then there's the sweet little bedspread at the left on which you can't go wrong. It's a perfect gem—all shimmering loveliness and ruffled grace—and would do any bedroom proud. You can give it to a dowager or her daughter with equal confidence. The material is a fine taffeta; the stitching hand-done. This includes the richly quilted band, with running vine design, which is the border. The full skirts are finished with scalloped edges. The single size is $37.50; the double, $39.50. From Eleanor Beard, 519 Madison Avenue, New York

The smoking ensemble at the right will make a hit with the college man. Smartly finished in tortoise-shell, the *pièce de résistance* of the set is the cigarette box whose center pops up like a Jack-in-the-Box when you touch a button under the handle, bringing a selection of smokes to light. In addition to this box, there's a tall table lighter and four shiny chromium ashtrays in the group. All these stand upon a round, tortoise-shell-covered tray with chromium rim and handles. The price is $5.95 at Stern Bros., 41 West 42nd Street, New York





If he'd rather ride to hounds than anything else under the sun, the drinking paraphernalia at the left is for him, the rounded sides depicting the harrowing experiences of a young lady who went adriving one day with a fox scarf about her throat and what happened when she chanced upon a party of hunters. Each of the glasses is individually decorated. Decanter and six glasses, $15. Abercrombie & Fitch, Madison Avenue at 45th Street, New York

At the right is a group of indispensable adjuncts to a successful card party. In the top row are three new recruits to the Anti-Prohibition League, three popular highball glasses who'll staunchly support the cause. From left to right, polo, on the merry-go-round, and tennis. Each costs $15. a dozen. Pitt Petri, Hotel Waldorf-Astoria, New York. The bridge cards, below the glasses, are in two smart new designs—at the left, the New Yorker; at the right, Pour Le Sport. Price, 94c for double deck. From R. H. Macy, 34th Street and Broadway, New York





New—the KITCHEN CRUET

At last a device for condiments which really belongs in every modern kitchen. A practical and attractive stand with 12 clear glass bottles (burnt in labels and non-corrodible aluminum tops). Blue, green, yellow, white. Price $8.50. Send your order to

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Building by Building
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CITY BUILDING PUZZLE
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$6.50
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Andirons $9.50 pair Height 16"
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add that charming and indispensable touch to the modern dinner table, bridge party or other social affair. Order a supply *today* with your own initials in any style monogram shown. (No. 1 shown at top.) Cover colors: black, light blue, dark blue, silver, red, light green, gold, purple, lavender, orange, yellow. Initial colors: black, blue, red, green, white, purple, silver, gold.

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Prepaid in U. S. Send check with order. Give monogram and cover colors, and monogram style number.

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• **Country Made Slipper Chair** . . of maple wood, with tied rattan seat. The hand hooked seat covers are very pretty.

$3.75 *without mat*
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NATURAL
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"Six Early American Houses" contains exteriors, descriptions and floor plans. Price $1.00.
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fire place equipment, lamps, doorknockers, candle holders, trays, jugs, etc.

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Write for Xmas catalogue

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Solid brass or black iron lantern, 9½ inches tall

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JARS—shapely and colorful have a fascinating interest.
Send 10c in stamps for a brochure of high fired Terra Cotta Ornaments for Garden, Sun Room and Interior.

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Roxinay Candies

Home Made of finest materials. Gift boxes $1.50 and $2.00 postpaid.
128 West Second St., Mount Vernon, N. Y.

ON BLUE SALT WATER

Large, old, colonial, brick residence. Beautiful water front. Extensive view of river and bay. Fertile soil, 315 acres. Self supporting. Very desirable water front estate. Priced extremely low. Details furnished.

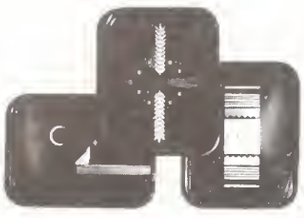
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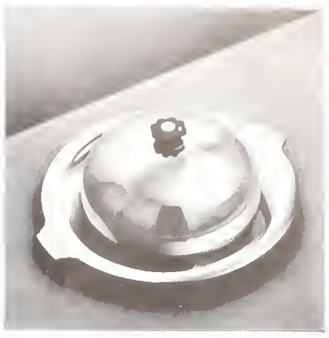
River Homes and Estates

DUVAL and DE HARDIT
Gloucester Gloucester County, Va.

I know a certain reception awaits the good hostess' practical contraption illustrated at the right—a very modern hot service plate and cover of highly polished chromium. The design is particularly smart, the ultimate in simplicity with only the lights and shadows in the gleaming sides for decoration. Plate, 12 inches in diameter; cover, 8½ inches. Without the cover, the plate becomes an attractive background for fruit or for crackers and cheese. $6 for the set. Cover and plate may be purchased at $3 each. A smaller size, 9 inch plate, 6½ inch cover—is $5 complete. Write to Midolin Mapelsden, 825 Lexington Ave., New York



Instead of a greeting card, why not send these delightful cherubs this year to be your ambassadors of good will and cheer? With pipe and lyre in hand they'll express your Christmas wishes "musically." Appropriate for use in an infinite variety of settings they are the perfect gift, equally effective in either corner of a mantel shelf, or at each end of a console table, or balanced upon a hanging shelf. In addition to this they are friendly to many different types of decoration. These gracious little statuettes come from Nymphenburg. Milky white, each stands 5½ inches tall. $30 a pair. Khouri, 19 East 47th Street, New York



Fancy a cocktail tray that cigarettes won't burn, that neither acids nor alcohol can stain and over which you can run your 16 cylinder buggy without leaving so much as a dent. That's a tray worth giving or getting. The miraculous stuff of which it is made is micarta, a composition developed in the Westinghouse electrical laboratories. On its black surface, brightly colored metals are imposed to form striking designs. I have illustrated the First Empire pattern, an American Indian design, and Nocturne, a symbolic composition of sea and sky. $5 at Lewis & Conger, Sixth Avenue at 45th Street, New York



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MAKE IT YOURSELF 2.95 size 21x36

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Colors are: Blue Mixtures, Brown Mixtures, Red Mixtures, Green Mixtures and Black Mixtures.

If your local store has not received their shipment write to us stating color, size and number of boxes desired and we will send them to you parcel post collect. **Do this now so as to have them ready for CHRISTMAS GIFTS.**

Box for 24" x 36" Rug $2.95—24" x 48" $3.95—30" x 60" $4.95

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COLORS THAT hold their beauty

Down to the very last meal note of color, you plan your room. And what is the use of it all if, three months later, your draperies have changed their mind?

With Orinoka Sunfast Fabrics there is not the slightest chance of such a catastrophe. For the very yarns of which they are made are dyed by our own special process . . . a process which makes it impossible for either sun or water to fade them. Yet Orinoka Draperies cost no more than ordinary materials.

Authentic Orinoka Sunfast Fabrics are protected by our guarantee! On every bolt of the fabric you will find this tag: *If the color changes from exposure to the sun or from washing, the merchant from whom you bought the material is hereby authorized to replace it with new goods, or to refund the purchase price.* This tag is your protection against substitution, and you should insist upon seeing it.

We have a most interesting and helpful booklet of interiors, brilliantly illustrated in color, and showing Orinoka Sunfast Fabrics in all their real beauty. It is free. Why not fill in and mail the coupon below, now?

Orinoka

SUNFAST DRAPERIES

COLORS GUARANTEED SUN AND TUBFAST

The Orinoka Mill
185 Madison Avenue, New York, City

Gentlemen: I should like a copy of the free Orinoka booklet A 4.

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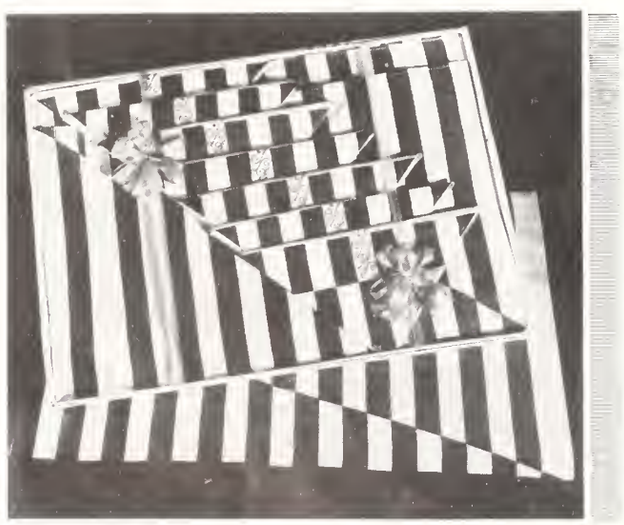


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Distinctive Furniture

"ROMAGNA" *A new Doily Set*
for BREAKFAST *and* LUNCHEON



. . . just a bit daring, these one-inch cross-stripes, in their unconventional alignment, but so refreshing and out of the ordinary that someone you know will be delighted to receive such a practical and characterful gift. *Exclusive with Mosse.*

To be had in red, navy, gold or green stripes, hand-blocked on oyster linen. The set—one runner, 8 doilies, and 8 monogrammed napkins, $14.75. *Delivery within one week.*

MOSSE · *Inc* 750 FIFTH AVENUE, NEW YORK
478 POST STREET, SAN FRANCISCO
Specialists in Linens

Old tavern signs—a new hobby

(CONTINUED FROM PAGE 54)

part the British heads promptly disappeared to give place to portraits of Washington, Franklin, Lafayette, Putnam, Hancock and other personages of the time. Washington inns, indeed, were innumerable.

Portraiture of a less specific sort ornamented the signs of many taverns. There were Turks' heads and the heads of Indian chiefs, as well as horsemen, soldiers and sailors.

Other landlords preferred heraldic and emblematic devices, such as coats-of-arms, the rose and crown, the crown alone, the lion and unicorn, the crowned lion, the fleur-de-lis, etc. A green dragon hung before the tavern in Boston in which the Sons of Liberty held their meetings.

After the Revolution the monarchical emblems gave place to various devices representing liberty, including the Phrygian cap and the head of the goddess. The eagle spread his wings and screamed and the crown on the head of the lion was painted out. American frigates celebrated naval victories and the thirteen stars entered into the decorative scheme.

Many of the masonic lodges, for lack of suitable halls, held their meetings in taverns, and some of the landlords catered to them to the extent of adding masonic symbols to their signs. Temperance inns became popular with a certain class of customers about the middle of the 19th Century and their signs were calculated to depict the pure joys of total abstinence.

In that age of equestrian travel the horse of course figured largely on the tavern signs. Single horses at rest or in action, horses with grooms, mounted horsemen, the horse and hounds, and the stagecoach were often employed.

In the seaports, where sailors' taverns abounded, the signs were calculated to appeal to the mariner ashore, who was evidently expected to be uncommonly thirsty. There were ships, anchors, dolphins, coils of rope, and jolly seamen on these signs, and various legends and devices.

Miscellaneous subjects, which fall under no special classification, were to be seen on tavern signs here and there about the countryside, such as the bush, the tree, the sheaf of wheat and the bunch of grapes. Anvils, saddles, horseshoes, castles, the punch bowl, pewter platter, teapot, bell, ball, sun and stars were all chosen by inventive landlords and aspiring sign painters. The bunch of grapes appeared not only painted on the wooden sign but also modeled in baked clay.

The old tavern signs, while quaint, seldom exhibited much artistic quality. Now and then one runs across a well painted scene, portrait or animal, and it is known that a few eminent painters did not disdain to execute their work on a board. Benjamin West painted several tavern signs in and near Philadelphia, and in Massachusetts signs have been attributed to Gilbert Stuart and both Peales. As they rarely bear a signature, this attribution is not certain, but it is evident that a master's hand was employed on rare occasions.

For the most part, however, the old tavern signs were painted by amateurs or pseudo-professionals. Very little is known of any of them. There were in those days itinerant artists—painters of portraits and landscapes—who were probably engaged by landlords to provide them with suitable signs. Ship painters, coach painters, sign painters and jacks-of-all-trades appear to have tried their hands at the art with greater or less success, and it may well be that in many cases the landlords saved the price by performing the function himself.

In addition to the pictorial representation, the old signs usually bore some lettering—often the name of the proprietor and sometimes the name of the inn and the date. Most interesting perhaps are those which bear some legend, rhymed or otherwise. "Meat for the hungry, drink for the thirsty, lodging for the beast" was the legend which, with many variations, appeared on numerous signs, while some of them emphasized the excellence of the beer and wine, though flip and toddy were probably the more popular beverages.

The following rhymes, taken for the most part from Alice Morse Earle's *Stage Coach and Tavern Days*, are among the more amusing:

The Yellow Cottage, Philadelphia—
"Rove not from sign to sign, but stop in here,
Where naught exceeds the prospect but the beer."

Beehive Tavern, Philadelphia—
"Here in this hive we're all alive,
Good liquor makes us funny.
If you are dry, step in and try
The flavor of our honey."

Appearing in Boston and Philadelphia, as well as in England, with a picture of a tree, a bird, a ship, and a mug of beer—

"This is the tree that never grew,
This is the bird that never flew,
This is the ship that never sailed,

(*Continued on page* 70)

Description of silver shown on page 22

ON THE shelf underneath the star are charming pieces if you are looking for a small gift with great distinction. These sets of cream pitcher and sugar bowl, two with ebony handles, come from Georg Jensen. On the next shelf is a gravy boat in the handsome St. George pattern from Reed & Barton. The low fluted bowl, so very useful, is Gorham silver, and the comport next is the new Coronet design of Rogers, Lunt & Bowlen. The shelf below holds a modern pitcher with ebony handle from Jensen, a graceful bowl in the Coronet design showing the smart beaded effect on the edge, Rogers, Lunt & Bowlen; a decorative shell dish and 18th Century candelabrum from Gorham and a footed bowl in the delicate Lotus pattern of Watson. The beautiful Georgian after-dinner coffee pot at the extreme right, one of a complete service, and the Early American tea set below, in the Fairfax design, are from Black, Starr & Frost-Gorham, Inc. The salad bowl is from Jensen.

NEVER PARCHED
NEVER TOASTED

Camels are always mild

FOR a smoke that is mild and cool, switch to Camel, the fresh cigarette. A blend of choice Turkish and mellow sun-ripened Domestic tobaccos, perfectly conditioned, Camels are made fresh and then kept fresh by the Camel Humidor Pack. Try them, for just one day, then leave them—if you care to.

R. J. REYNOLDS TOBACCO COMPANY
Winston-Salem, N. C.





Don't remove the Camel Humidor Pack — it is protection against perfume and powder odors, dust and germs. Buy Camels by the carton for home or office. The Humidor Pack keeps Camels fresh

R. J. Reynolds Tobacco Company



COLORFUL • CHEERY • GAY
the *Peasant Star* bedspread

Adapted from the quaint and sturdy designs of old peasant embroidery, this new bedspread typifies the outstandingly different fashions you will find only in Scranton Bedspreads this year. Unique in weave, in texture and in color harmony they establish a new conception of bedspread beauty that will be welcomed wherever there are smart and interesting homes. Insist on Scranton Bedspreads and be assured of the utmost in fashion, quality and value. *Ask Your Favorite Store To Show You The New And Colorful Peasant Star Design.*

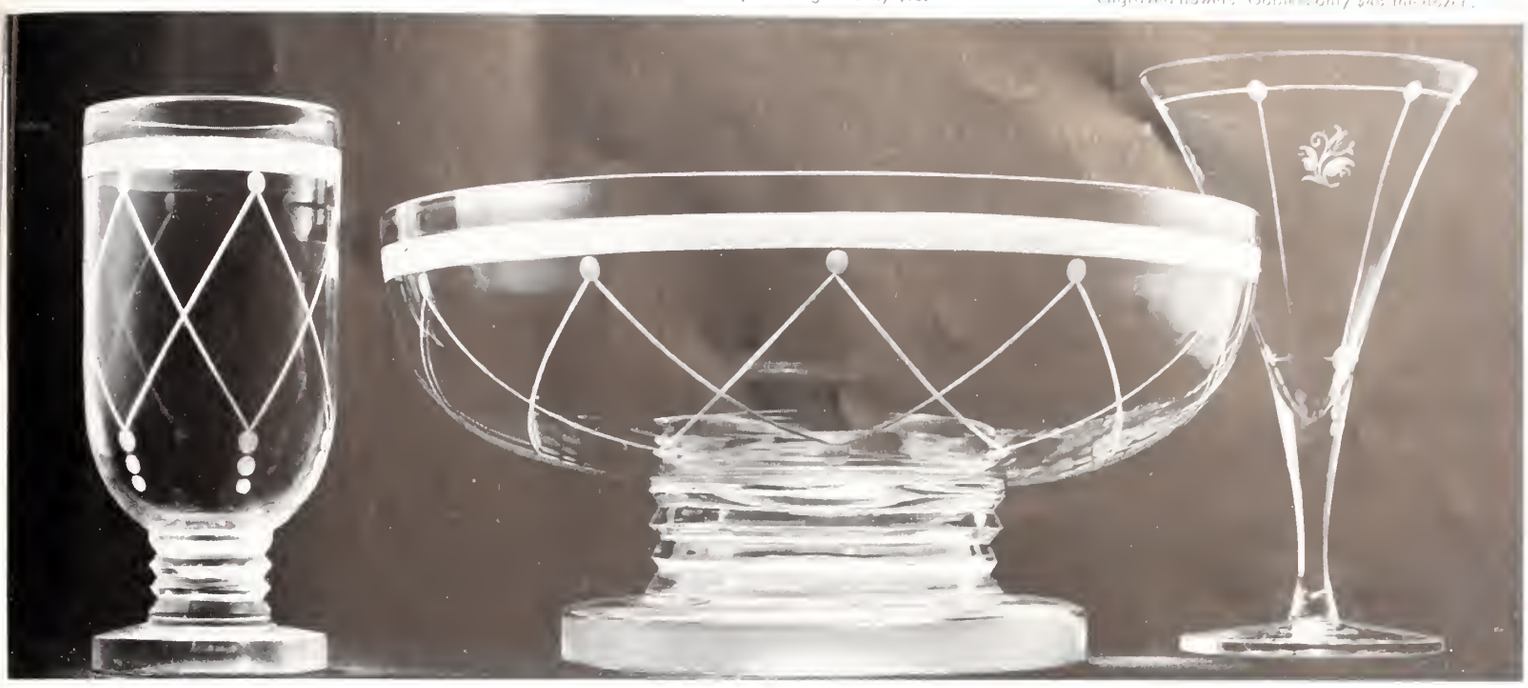
SCRANTON • BEDSPREADS

A PRODUCT OF THE SCRANTON LACE COMPANY, SCRANTON, PA.

The new Saint Tropez design with its smart frosted design. Goblets $48 the dozen.

A gracious bowl for flowers or fruit in the Saint Tropez design. Only $16.

The new Riviera design, gay with its fancy engraved flowers. Goblets only $48 the dozen.



Hand-blown crystal is no longer too expensive to use Every day

now at new prices—
the celebrated

Steuben crystal

The beauty of a hand-created thing is precious. Glass as exquisitely brilliant, as crystalline, as Steuben can only be made by hand!

In each piece of Steuben you recognize the loveliness of an individual masterpiece. For the man who made it learned his craft in a far-off country where the art of glass blowing is a family heritage.

Your friends recognize the diamond-like clarity of Steuben at a glance—no need for the flick of a finger that calls forth that clear bell-like ring machine glass can never give.

The new Steuben designs for fall are a delight—so different, so modern. The prices are a joy, too. You won't be able to resist them. And since every design is an open pattern, it's a wonderful time to supplement the Steuben you already own.



A new Steuben bowl that makes arranging flowers a new joy. Only $15.

Steuben crystal is a product of the Corning Glass Works, Corning, New York.



Gifts

as smart as they are thrifty



Martex bath towels—mats—wash cloths—gay in matching colors, ribbon-tied and crisply packaged. What could be smarter or more acceptable? Especially this year when each gift must earn its way with a promise of genuinely useful service.

Sets range from $1 to $10. But whichever you select, it is Martex and all that the name implies in luxurious deep texture and severely practical long life. Remember—every Martex bath towel is woven with a special underweave that holds every soft thread tightly in place against pulling or loosening.

Martex
BATH SETS

At all leading department stores and linen shops

Wellington Sears Co.
71 Worth Street New York City

Tropical fish become parlor pets

(CONTINUED FROM PAGE 51)

the most common are indigestion, fungus, rickets and the itch. The last-mentioned, a parasite disease, can be detected by the appearance of pin-point white dots and by the effort of the fish to scrape off the parasite by rubbing against the sides or bottom of the tank. A 2 per cent mercurochrome solution, two drops to a gallon, has proved effective.

Immersion of newly purchased fish in a weak solution of permanganate before adding them to the aquarium stock is good insurance against disease. This precaution should also be taken in the case of plant additions.

Among the more popular types of tropical fish are the long lived Pterophyllum Scalare or Angel Fish—silver colored with vertical black stripings, long crescent-shaped dorsal and ventral fins and a glint of red in the eye. Some attain a length of ten inches, but the typical aquarium specimen when full-grown does not exceed four.

The complete aquarist is apt to be proudest of his Bettas, the most brilliantly colored and beautifully formed of aquarium fish, with magnificent long tails. Cornflower blue, orchid, brown, red, sea-green—the coloration of the several varieties of Betta Splendens seems to run the gamut of the chromatic scale. In Siam where the breed was first developed the natives stage duels between the pugnacious males.

Belonging to the same family of Labyrinth fishes as the Paradise Fish and the Gourami, the Bettas are an oviparous family of nest builders. The "nest" is a collection of bubbles on the surface of the water which the male constructs and to which he attaches the eggs. When, as frequently happens, ova fall from the nest he retrieves them and blows them back into place. Within two days the fry hatch, but now Betta *père* regards his offspring in another light. So long as they remain attached to the nest they are safe; but once they wriggle away in search of adventure he devours as many as he can catch.

The Guppy (Lebistes Reticulatus) is the best known of the tropicals and the beginner's favorite, since it is the easiest to breed. This prolific live bearing fish came originally from Trinidad, Barbados and Venezuela. Spawning every four or five weeks, each brood comprises from three to twenty fry. One and a half inches is the limit size of maturity, though the males seldom exceed an inch. The female is olive-brown, the male brilliantly colored and its fins mottled a great variety of hues.

Another popular and prolific fish is the Xiphophorus Helleri or Swordtail of Mexican origin—a glorified minnow, the male's tail fin having a characteristic rapier point. The back is brownish, sides green or steel blue. A streak extends from the mouth to the lower part of the tail.

One of the most interesting of Brazilian fish belonging to the Characinidae family is the carnivorous Piranha, the so-called cannibal fish, that abounds in the upper Arary River, a tributary of the Amazon. Only three or four inches long, it has an insatiable appetite, thinking nothing of devouring a fish as large as itself. The Piranha travel in great shoals, and woe betide the man who falls among them: within five minutes his bones will be picked bare. They cannot be recommended for aquaria since they must be kept isolated and given special care; furthermore, they are not a handsome breed. However, the Pristella Riddlei of the same species, from the Orinoco River, makes an attractive aquarium fish—silver, black and maroon in color and of active habits.

Many varieties of tropical fish live amicably together in a community aquarium. For instance, one can place in the same tank Swordtails, Mollienisia, Dwarf Gourami, Angel Fish, Barbs and half a dozen other species.

The bible of the tropical fish fancier —Dr. E. Bade's monumental *The Fresh Water Aquarium*—unfortunately has still to be translated from the German; the best of the English language books being *Gold Fish Varieties and Tropical Aquarium Fishes* by William T. Innes of Philadelphia; as intimated by the title the emphasis is on goldfish. *Tropical Fish Culture for the Beginner* (an illustrated 32 page pamphlet by Carl E. Thompson) and the series of inexpensive monographs on various species by Walter L. Brind can be highly recommended. Two American magazines and several foreign ones are devoted to the aquarist's interest

Old tavern signs—a new hobby

(CONTINUED FROM PAGE 68)

This is the mug that never failed."

On a sign in the Brainard collection, from Massachusetts—

"Gentlemen, you are welcome to sit
down at your ease,
Pay what you call for and drink what
you please."

On a sign in Philadelphia, showing a sailor and his sweetheart—

"The sea-worn sailor here will find
The porter good, the treatment kind."

The hobby of collecting old tavern signs is in its infancy. Most of them are at present scattered about in museums, antique shops, and collections of historical societies, and the homes of individuals. In 1922 a noteworthy loan collection was assembled from many sources and exhibited in Providence by the Rhode Island Historical Society.

At least one collector, however, has taken up this hobby on an extensive scale and has acquired dozens of these quaint old tavern signs. This is Mr. Morgan B. Brainard of Hartford, Conn. His oldest one is dated 1768 and came from the Read Tavern, Lisbon, Conn. It shows, in addition to the date, a picture of a pine tree and the words, "Entertainment For Man & Hors." The historic Charter Oak episode is celebrated on a sign from a Hartford inn. On one side is shown the Oak overhanging the Connecticut River, while in one corner, now barely visible, may be seen a man hiding the charter.

. . . and this is pitiful!

CANCER may, in many cases, be cured if caught in the early stages. It is pitifully true that people in general do not know this.

The purpose of our organization is to disseminate this knowledge and also to do what we can for the sufferers from cancer in its later stages.

We have helped many, but even more are in need of help.

We cannot continue our work unless you come to our rescue.

Will you send for our package labels and use them not only on your Christmas packages but also on all your packages? They cost one dollar.

We shall be most grateful.

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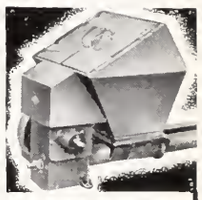
American Society for the Control of Cancer
34 East 75th Street, New York



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STOKE-RITE is entirely automatic. Set it for any desired temperature and forget it. Sleep later mornings, while the furnace fires itself.

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CUT your heating bill in HALF! Heat your Home 6 MONTHS on 3 MONTHS' fuel! Amazing New mechanical Stoker developed by recognized leader in automotive industry—1 million dollar concern. Operates on entirely new patented principle, saves you 35% to 70% heat cost, depending on fuel you've been using. Burns cheap "slack" and "Screenings." Now available at rock-bottom . . . direct-from-factory, at price that will amaze you.



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Without Obligation release Rush Full Details about *Stoke-Rite*, your Liberal Easy Payment Plan and 60 Day Free Trial Offer.
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YARDLEY'S *Orchis*

Amid the firelight and the pungent scent of spruce, the holly and the mistletoe, the candles and the wreaths of Christmas-time, think, for a moment, how enchanting Orchis will be. All the blended perfumes of an English garden . . . violets and honeysuckle; lime trees in flower, and roses blowing. The loveliest fragrance of summer held captive for your release . . . and even more beautiful in this winter setting. Orchis as a perfume has found a very notable acceptance throughout America. And Orchis as a fragrance for other preparations is equally delightful. The gifts photographed above are merely representative of the series: a powder compact, with rouge and lipstick in matching fluted silver cases, $3.25; Orchis face powder, a very large box, and Orchis perfume, $3.50; face powder, perfume, compact, lipstick, and rouge, $6; the Orchis compact, with a metal flask of perfume for the purse, $3.25. . . . The perfume, itself, may be had in sizes from $1.10 to $24. Yardley & Co., Ltd., 452 Fifth Avenue, New York; in London, at 33, Old Bond Street; Paris, Toronto, and Sydney.



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DREER'S

Abundant color in Southwestern gardens

(CONTINUED FROM PAGE 53)

are perhaps to be found only in the Iris or the Hardy Aster families. Of the Lilies, only those of the water-growing branches include the blues, reds, white and yellow. So a single-color garden is limited in variety.

Definite color treatments for a season, or merely for a corner or portion of the garden, are not difficult to secure. If one wishes to have a yellow and green garden from spring until frost, one may have Narcissus, Daffodils, Jonquils, Tulips, Pansies, Dog-toothed Violets, Hyacinths, Forsythia and *Jasminum humile* early, followed by sweet-scented Scotch Broom (Genista), California Poppies, Hemerocallis and Orange Lilies, Wallflowers, Gladioli, Cactus Opuntia (Prickly Pear), Daisies, Columbine, Lemon Phlox, Santolina, Iris, Cassia and Nasturtiums. Both Bush and Climbing Roses offer shades of yellow and most of the bush varieties bloom again in the fall. The Snapdragons, Oenotheras (Evening Primrose), Waterlilies, Trumpet Vines and Zinnias begin blooming early in the summer and continue until frost. Helianthemums, Helianthus and Heliopsis begin to flower in the early fall and are followed by Lantana, Marigolds, Calendulas, Klondike Cosmos and many kinds and shades of yellow and orange Chrysanthemums.

For a garden of blue, Scilla (Squill), Muscari (Grape) and other Hyacinths, Pansies and Bluebonnets (*Lupinus texensis*) come early. The dainty Blue-eyed Grass, Cornflowers, Iris and Larkspur begin blooming about the same time that the Clematis and the star-like Passion-flowers first show among their curling tendrils. Picture a white frame house with snowy picket fence, amass with heavenly blue Cornflowers, the sole blossom during its season of bloom! Petunias and Verbenas, long spikes of Veronica, exquisite Tropical Waterlilies, several varieties of the graceful, gray-foliaged Blue Salvias, Plumbago, Vitex, and the Japanese Morning Glories begin blooming in the early summer; and to their ranks are joined, early in the fall, Ageratum and Eryngium.

LAVENDER AND PURPLE

Shading toward red, come the lavenders and purples. Earliest in the spring the lovely Wisteria droops its panicles of blue-lavender over Violets and many tones of Pansies and Hyacinths. Sweet Peas, Candytuft, and pale lavender double Poppies, *Pentstemon cobaea,* many tones of Iris and Columbine, Alyssum, Phlox and Gladioli—all pastel tones of delicate beauty —bloom throughout the spring, while *Physostegia virginiana* (False Dragonhead) with Trailing Lantana, Senisa and Verbenas carry these pastel shades throughout the fall months. Liatris (Blazing Star) is a deeper hue and is one of the glories of the fall gardens, together with the many shades that tie the blue-purples into the reds found in the fall-blooming Hardy Asters and Chrysanthemums.

Brilliant red in the spring is the Standing Tree Cypress, often called Texas Plume, gay and compelling, as outstanding as the fiery Coxcomb of the fall. Gaillardia (Indian Blanket or Firewheel) is as vividly red and yellow from spring until frost as is another native plant, the Poinciana, a graceful shrub with feathery foliage. Blooming late in the summer comes the unusual Spider or Guernsey Lily and the wine-cups of the Hybranthus Lily and the native Primrose. The Cypress Vine and the Scarlet Runner Bean carry the reds on the trellises, while Portulaca (Flowering Moss) carpets the ground from early summer until late fall. Kochia and Poinsettia are brilliant foliage plants, the former turning its gayest after frost, while the latter is fatally sensitive to a breath of cold air. Agarita (our native Barberry), native Holly, and Yaupon are cherished all through the winter for their brilliant red berries, while Sumac (*Rhus*) flames when October nights bring frost.

Certain plants may be had both in the bright or dull reds, and in the paler rose tones. Among these are the Tulips, Amaryllis, Iris and Flowering Almond which bloom in the early spring. Gladioli, Sweetpeas, Phlox, Tropical Waterlilies, Pyrethrum (Painted Daisies), and Climbing Roses bloom valiantly until the heat of summer descends. Bush Roses that blossom twice, together with Altheas (shrubs), Zinnias, Crepe Myrtle, Touch-me-nots, and Snapdragons are lovely throughout summer and fall.

ROSE AND WHITE

In the rose tones, only, are the early blooming Bleeding-Heart and Flowering Peach. Weigela soon follows and the double rose Tulips, Poppies, and Larkspur bloom together. The pink Crinums come in the later summer, with the Speciosum Lily, and are followed closely by tall spidery Cleone, the Sedums, and that lovely vine known as Queen's Wreath.

White flowers for purity and moonlight! What could be daintier than the early spring Snowdrops (Galanthus), Snowflakes (*Leucojum vernum*) or Star Jasmine? Pure white Hyacinths perfume the air that is wafted over them. Spirea (or Bridalwreath) trails long graceful sprays over low-growing Pansies. Delicate Baby's Breath (Gypsophila), single Poppy-cups, large and small, golden-centered Daisies, all are brought by spring. The revered White Flag (*Iris florentina*), beloved for ages by the Mahommedans, precedes Regal, Easter and Madonna Lilies. The tall Hollyhocks, double and single in variety, Larkspur, Gladioli, Mock Orange, Cosmos and Elder lift their lovely sprays of bloom above the lowly Candytuft and Phlox. Sweetpeas and Moonvines climb the walls and arbors, while Four O'clocks, Snow-on-the-mountain, Magnolias, Alyssum, Snapdragons, Petunias, Verbenas, Abelias, Roses, Crinum, Yucca and Zinnias bloom in early summer, and most of them continue through till late fall. Datura (Jimson Weed) blossoms in late summer and is closely followed by the fragrant, old-fashioned Tuberose and the Mexican Prickly Poppy. These, in turn, give way to the various members of the Chrysanthemum family. After every rain, dainty Rain Lilies flower, and Waterlilies float their waxlike cups in their beauty of perfection.

THE GARDEN MART

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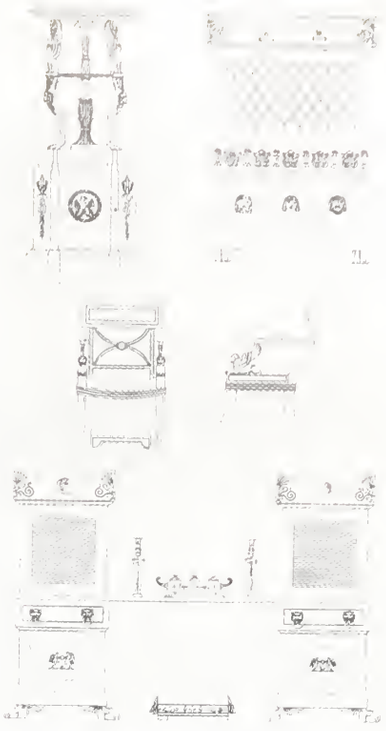
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SOME of the more exaggerated examples of furniture designed in the English Regency manner with the Classic as background. From Hope's "Household Furniture and Interior Decoration"

Backgrounds of English Regency rooms

(CONTINUED FROM PAGE 39)

area had an air of amplitude on account of their height, a dimension the architects of the period never slighted.

Windows, both those of half-length with double-hung sashes and those of full length with French casements, were of generous proportions. Inside shutters were quite commonly used and their hinged leaves, with shallow delicately-molded panels, ingeniously folded back in the splays of the reveals. The large panes were set in thin muntins, generally not more than 5/8 of an inch at the widest part, coming to a sharp arris on the inner side of the sash. The Wyatt window—one wide section separated by mullions from two narrow flanking sections—was a good deal employed. Conservatory, hall, vestibule and overdoor glazing was time and again accented by narrow marginal strips or large panes of clear colored glass—emerald green, ruby red, amethyst, deep blue and yellow. These features of colored glazing might or might not be accompanied by lights of plain frosted glass or glass frosted and etched with small diaper patterns.

"Jib" or false doors were often introduced for the sake of symmetry; sometimes they concealed shallow cupboards. Niches, especially in the walls of halls, staircases and libraries, were of frequent occurrence; occasionally there were arched recesses in dining-rooms for sideboards. Arched doorways, hall archways, arched cupboards and the like generally made use of the flattened four-centred arch, a form peculiarly characteristic of Regency design. The same form often appears in Regency ceilings as a variant to coved and barrel-vaulted shapes and flat saucer domes, although ordinarily Regency ceilings were flat with only a moderate amount of plaster ornament in the center and at the cornice carried out with mouldings and decorative motifs derived from Greek and Roman sources. The ceilings of the era, when other than flat, depended for their interest on purity of contour rather than on intricacy of decoration. Some of Sir John Soane's most successful shaped ceilings had little more than a few incised lines and a minimum of roundels, rosettes, acanthus or honeysuckle as accents.

In shape, the rooms were almost altogether rectangular, though the pleasant geometrical shapes of the Adam era were not entirely given up and now and again we find rooms with rounded or elliptical ends, rounded or elliptical bays, or even whole rooms of elongated elliptical form. One of the most striking rooms of this epoch is the elliptical drawing-room at Lemon Hill, one of the old houses preserved in Fairmount Park, Philadelphia. When the Regency architects designed "shaped" rooms, they generally contrived to make sane, economic use of all the area cut into by the curves.

Regency wall surfaces were variously divided. By far the larger number of walls had an absolutely uninterrupted surface from skirting to cornice. In many rooms, however, the earlier dado was retained, either with the actual projection of a molded chair-rail or else with the division merely indicated by the scheme of printing or papering. Pilasters and columns, with their usual accompaniments of plinths, capitals and entablatures occurred in some of the more ambitious interiors but their employment was severely restricted. The whole trend of the time was toward simplification. The tendency against the sometimes prickly overelaboration of the Adams has christened the repertoire of ornament the forms employed, while losing none of their former delicacy, were more incisive and direct in effect, such as griffins crossed darts or arrows, isolated roundels or tortoises

(Continued on page 74)

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Deliver C. O. D. . . . ☐

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*Address*_____

Backgrounds of English Regency rooms

(CONTINUED FROM PAGE 73)

of ivy, laurel or vine leaves. The painting shears had relentlessly cut away the too luxuriant shrubbery of arabesques.

Large panel divisions were sometimes used on the walls, either with or without the dado beneath; when the dado was used, it was apt to be low. The panel divisions were indicated by paint, by paper or by shallow plaster moldings; the two former methods were more usual. Ordinarily the walls were either painted or papered. The paper used was sometimes plain or marbleized with the panels and moldings printed on it; plain with flower or vine borders often used at the angles of the walls and along the base as well as at the top; printed with scenes, landscapes, architecture, Classic or Chinese devices in the manner of the period; or, for more intimate rooms and bedrooms, showing a small powder pattern, lattices of ribbons or ivy leaves, or some Classic or pastoral repeat. The painted walls were quite commonly plain, though painted panel divisions and other painted ornamentation were often used. Until its recent destruction at Crawley House, in Bedfordshire, one of the most perfectly preserved and characteristic rooms of the period was a drawing-room with Chinese pink walls and panels with semicircular tops indicated by thin bands of laurel leaves stencilled or painted in gold.

Bright color for the walls and woodwork, frequently with sharp contrasts, was peculiarly typical of the period. This outstanding quality of the Regency background is too generally lost sight of because, in Regency houses otherwise intact, the original color schemes were entirely obliterated in Victorian times by coats of gray, drab or white paint. Favorite colors for walls were cane or bamboo color, apricot, bright yellow, biscuit or buff, Chinese pink, rose, pea-green, pearl lavender or light lilac, maroon, light blue and salmon. The woodwork was sometimes white, but more frequently a slightly deeper tone of some of the colors just mentioned or else a color in contrast with them. Grained woodwork was extremely fashionable, particularly graining that more or less simulated oak, and many dining-rooms especially were done in this manner. Libraries also were often treated in the same way.

The love of bright and contrasting colors was likewise reflected in the window hangings, sometimes elaborately draped with fabrics of two or more colors and hung from gilt pelmets. The upholstery, too, was subject to the same polychrome gaiety, and the furniture itself was not seldom painted. In this latter connection, it is interesting to note that the favorite dark green with gilt ornaments for painted furniture was intended to simulate the bronze furniture with gold ornaments used in Classic times.

In the more ambitious interiors the door panels were apt to be elaborately decorated with either painted or inlaid devices of rather attenuated and crisp Classic derivation. In these doors the stiles and rails were generally plain.

The mantel was no less an object of care than in former times, but the treatment was different. White marble, figured gray marble and veined black marble were the favorite materials when wood was not used. The designs were usually austere and restrained. One of the chief differences lay in the metal facings of the fireplace. These were frequently of polished steel and were not seldom embellished with cast and polished brass applied ornaments. In some instances the entire mantel was made of polished steel and decorated with applied brass ornaments that gave a pleasant colour contrast. Both low coal grates and hob grates were used as well as andirons for the wood fires.

Though the typical Regency background was restrained and occasionally austere, it was also bright and cheerful; and it was almost invariably crisp, incisive and thoroughly articulate both in general line and in each particular of detail.

Many Mallows for varied garden places

(CONTINUED FROM PAGE 40)

stake four feet above ground should be sufficient for the tallest kinds and leaves the upper length of the stalk to assume a graceful pose.

While the Hollyhock is undoubtedly queen of its tribe some of its cousins are of passing charm. My favorite is the Musk Mallow, and the white Musk Mallow for choice, *Malva moschata alba*. These are British wildflowers but according to Gray are to be met with in our wild in certain localities. They grow about two feet tall, bloom prodigally throughout July and August, and sometimes into September, and the widely flaring blossoms borne in quick succession at the ends of the branches have a fine satin finish that is very attractive. The leaves are cut and cut again and the plant has a nice bushy, space-filling habit. It was Miss Jekyll who suggested the cool and charming association of white Musk Mallows and steel-blue Eryngiums, one of the most pleasing of summer associations. And I have found both the pink and the white kinds delightful when grown behind lavender and white Stokesias.

Malva alcea, too, is attractive, taller than the Musk Mallow, deeper in hue, and the cut leaves a little downy, the whole plant more spready and a trifle more rampant, the blossoms somewhat bell-shaped. It blooms later, also, its heyday being in August, and I have found it hardy where the Musk Mallow succumbed.

SOME SIDALCEAS

I do not know why through many years of trying out every plant I could lay hands on I did not, until a few years ago, meet with the Sidalceas. I saw them first in the lovely garden of Mrs. Frederic Beebe at Swampscott, Mass., and fell an immediate victim to their charms. Like all the Mallow tribe known to me they flower in the full summer, and have a generous period of bloom. *Sidalcea candida* and its mallow-pink form are perennial but should be often renewed from seed as they are not long lived, though they persist longer in a light warm soil than in a heavy cold medium. They are profuse with their flowering and bear their round blossoms on slender stems two or three feet high, which makes them useful for cutting. Sidalcea Rosy Gem is thought an improved form of the pink Sidalcea. These plants belong to our west country and the name Prairie Mallow is far more appropriate to them than the more often used Greek Mallow, which would seem to have no reason at all. It is found along streams and in dampish meadows in Wyoming, New Mexico and Utah. There are numerous other Sidalceas out through the West which might well repay investigation.

ANNUAL MALLOWS

A beautiful annual Mallow is *Lavatera trimestris*, a plant from the Mediterranean region, more used abroad than in this country. The large flaring flowers are a fine silvery pink color and there is a satin-white form that is also lovely. Both these are offered in improved forms by seedsmen as *L. splendens rosea* and *L. splendens alba*. They may be sown under glass early in the year and later transplanted to where they are to grow, but I have found they have an unaccountable way of damping off unless weather conditions are just to their mind, and the more certain method is to sow the seed thinly where it is wanted in the borders and to thin out the seedlings to a foot or more apart. They make fine bushy plants and blossom all through the late summer and autumn, creating a fine show towards the back of a border with annual Larkspurs in blue and violet in front, or tall Ageratum.

A lower growing annual Mallow is *Malope grandiflora*, bearing in profusion bright or pale rose or white flowers. These seem little used now-a-days, which seems a pity as they are very gay and pretty where a quick and long-lasting show is desired. Malope does not like a starved soil, however, and will not do its best save where the earth has been deeply dug and generously enriched, and where it is given plenty of elbow room. So considered, and well watered in dry weather, the plants reach a height of about two feet and bloom all summer and into the autumn. They may be sown indoors in February or out-of-doors in late April.

A tall annual plant having a certain foliage value is *Malva crispa*, the Curled Mallow, or what Parkinson called the French Mallow. Many Mallows grew in Parkinson's garden including this French Mallow, which, by the way, was not French in origin but came from Syria. It was popular in those old days as a pot herb and was also used medicinally, especially, according to the forthright Parkinson, "when there is cause to moue the belly downwards, which by his slippery qualities it doth helpe forward."

AN OLD FAVORITE

Once when I was in England *Lavatera olbia* was in all the gardens, a showy plant, shrubby at the base and tall enough to earn the name of Tree Mallow. It is an old plant in European gardens, having been introduced from Provence in 1570, but it is not hardy in our northern latitudes, nor need we sigh over much on account of it for as I remember the flowers they were somewhat more on the magenta side than is pleasing save with careful placing. Seeds of it may be started early under glass and will bloom before the summer has gone far.

And now to speak of two little Mallows of our west country, *Malvastrum coccineum* and *Callirhoe involucrata*, the latter easily raised from seed. It is a sprawling little plant, spreading vigorously in dry and sunny places and bearing innumerable small Mallow flowers of the most unashamed and flaunting magenta of any plant I ever saw. Thumbs down! cry the magenta haters, but believe me, this small Poppy Mallow, as it is called, is a very good subject in an unwanted place, valiant in its cheerfulness through all sorts of exigencies and brightening the corner where it grows in quite the right spirit, if not with quite the right color. After a summer spent in Europe I quite unexpectedly found myself with a gravel path full of the Poppy Mallow, which had moved during my absence from the less congenial rich soil of the border into the dry gravel path.

VIBRANT AS FLAME

The Flame Mallow, *Malvastrum coccineum*, is quite different. Its color is as vibrant—a splendid apricot-orange—but will be offensive to none. It is a fine subject for a sunny rock garden, a stony slope suiting it exactly where the roots may run about among the stones, and where its five-parted gray leaves and short spikes of flaming blossoms show to perfection. "Prairie Fire" would be a good name for it, for when it is in bloom it has all the appearance of a small conflagration licking its way along among the stones. It is quite hardy and one of the most satisfactory plants I have yet had from the far west.

Plants suffer from the vagaries of fashion as do other worthy objects, and just now the Mallow clan is not, so to speak, in the public eye. Hollyhocks are thought "too obvious" by the esthetic, the Musk Mallows not sufficiently what the catalogs call "elegant". But all these plants are friendly and blossomy when these attributes are most wanted.

What's new in building and equipment

(CONTINUED FROM PAGE 18)

Where it is desired to increase electric service in an old house by adding new electric convenience outlets, the strip may be placed along the top of the wood baseboard, we are told by the manufacturers, the Wiremold Co. The channel strip and cover are of high grade sheet steel and thoroughly zinc treated to prevent corrosion. All necessary fittings to complete an installation are provided. The enamel finish on exposed surfaces blends with painted finishes and serves as a ground coat for additional paints if desired.

BUBBLE BATH. An ingenious device brings the invigorating benefits of surf bathing into your home. Air under pressure is fed through a rubber hose to a removable, chromium-plated frame set on the bottom of a bath tub well filled with water. Escaping from the frame, the air rises through the water in the form of a multitude of bubbles, whose size may be regulated. The air bubbles, breaking against the skin of the bather with a pressure of five to six pounds, produce a massage effect. The motion conveyed to the water likewise provides the stimulation of a mechanical massage, which, in combination with the temperature of the water, is said to be most healthful. Helen Hechman is the agent for this new device.

JOINT STRIPS FOR MONOLITHIC FLOORS. Colorful terrazzo floor finishes, which are made by rolling marble chips into a troweled cement floor surface before it has set, may now be economically laid in new and old homes. Brass joint strips recently placed on the market make it practicable to pour a thin veneer topping of cement over wood under-floors. The patented construction of the strips holds the masonry rigid and permanently anchors it down, making it unnecessary for the finish coating to bond to the base.

Wood beams under a floor of this type should be sturdy, and the rough wood under-floor smooth and clean. Waterproof building paper is laid over the entire area and tacked down. The brass strips, bent into the form of squares or hexagons as desired, are then fastened down by nailing through holes punched in flanges that rest upon the floor. The height of the strip allows a finish floor thickness of 7/8 inch. The resulting floor consists of tiles poured in place and having the appearance of pre-cast tiles.

The sanitary and resilient features of terrazzo floors laid in this manner make the floor ideal for kitchens and bathrooms in both new and old houses. Waterproof and easy underfoot, such floors are excellent for sleeping porches, recreation rooms and dens, where discarded or dropped cigars and cigarettes will leave no blemish. The colored terrazzo is very effective in large living rooms, foyers and entrance halls. A. C. Horn Co. are manufacturers of the brass strips.

STRUCTURAL STEEL FLOOR. For homes where the rigidity and fire safety of steel flooring is desired, with the hazard from shrinkage of less durable framing materials reduced to little or nothing, a keystone steel floor construction is a new possibility. The structural floor comes in panels 24 inches wide, and in lengths to span distances of ten to 15 feet. The panel is made of two pre-formed steel sheets, the lower shaped into a series of four channels, which in cross section resemble keystones. The upper plate is a flat sheet of steel.

These two sheets welded together are said by the manufacturers, the H. H. Robertson Co., to provide high load bearing efficiency with relatively low weight per square foot. The four keystone shaped ducts that occur in each panel are spaced six inches apart, and connect at the ends with corresponding ducts of adjacent floor panels. Electrical conduit may be run through the natural passages thus formed. The panel is laid across the structural steel supporting members and is bolted, clipped or welded in place. Any floor finish of rubber or mastic tile, wood parquetry squares or linoleum may be cemented directly to the surface of the steel.

Statement of the ownership, management, etc., required by the Act of Congress of August 24, 1912, of House & Garden, published once a month at Greenwich, Conn., for October 1st, 1932. State of Connecticut, County of Fairfield; Before me, a notary public in and for the State and county aforesaid, personally appeared Francis L. Wurzburg, who, having been duly sworn according to law, deposes and says that he is the Managing Director of House & Garden, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit: 1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Conde Nast, Greenwich, Conn.; Editor, Richardson Wright, Greenwich, Conn.; Managing Editor, Robert S. Lemmon, Greenwich, Conn.; Business Manager and General Manager, Francis L. Wurzburg, Greenwich, Conn.; 2—That the Owners are: Owner: The Conde Nast Publications Inc., Greenwich, Conn.; Stockholders: Conde Nast, Francis L. Wurzburg, Max Rolett, Martha Mellet, Trustee, for Edna Woolman Chase, all of 420 Lexington Ave., New York, N. Y.; The F. R. Publishing Corp., 25 West 45th Street, New York, N. Y. (The stockholders of the F. R. Publishing Corp., owning or holding one percent or more of its stock are, R. B. Bowen, New Rochelle, N. Y., Virginia Van S. Bowen, New Rochelle, N. Y., C. R. Fleischmann, 136 E. 67th St., New York, N. Y., R. G. Fleischmann, 151 E. 74th St., New York, N. Y., R. H. Fleischmann, 151 E. 74th St., New York, N. Y., Jane Grant, Savoy Plaza Hotel, New York, N. Y.; J. Hanrahan, 44 Gramercy Park No., New York, N. Y., R. Irvin, Palisade Ave., Spuyten Duyvil, N. Y., H. W. Ross, 277 Park Ave., New York, N. Y., A. H. Samuels, 574 Madison Ave., New York, N. Y., E. S. White, 16 E. R. Spaulding, Ridgewood, N. J., R. H. Truax, 252 Madison Ave., New York, N. Y., E. S. White, 16 East 8th St., New York, N. Y.); The Montrose Development Corp., Stillwater Ave., Stamford, Conn. (The stockholders of The Montrose Development Corp., owning or holding one percent or more of its stock are, Conde Nast, 420 Lexington Ave., New York, N. Y., Edna Woolman Chase, 420 Lexington Ave., New York, N. Y.); Bennett & Co., 521 5th Ave., New York, N. Y. (The owner of Bennett & Co., are, A. C. Abeel, S. T. Bennett, John Frick, Edward Walsh, Daniel Moore, all of 521 5th Ave., New York, N. Y.); Conde Nast Inc., 15 Exchange Place, Jersey City, N. J. (The stockholders of Conde Nast Inc., owning or holding more than one percent of its stock is, Conde Nast, 420 Lexington Ave., New York, N. Y.); Curran & Co., 57 William St., New York, N. Y. (The owners of Curran & Co., are Philip De Ronde, H. E. Miller, T. F. Bennett, R. J. Sharpe, A. J. Walter, J. F. Gill, all of 57 William St., New York, N. Y.); The Vogue Co., 15 Exchange Place, Jersey City, N. J. (The stockholder of The Vogue Co., owning or holding one percent or more of its stock is, Conde Nast Inc., 15 Exchange Place, Jersey City, N. J.); We Tower Trading Corp., Stillwater Ave., Stamford, Conn. (The stockholders of We Tower Trading Corp., owning or holding one percent or more of its stock are, Francis L. Wurzburg, Evelyn Craw Wurzburg, both of 420 Lexington Ave., New York, N. Y.); Sillett & Co., 1 Exchange Place, Jersey City, N. J. (The owners of Sillett & Co., are, L. E. Pillmax, W. Ross, H. A. Anderson, A. C. Sillett, Crocker, Buchanan & Co., Association, Fitchburg, Mass.); 3. That the known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amounts of bonds, mortgages, or other securities are: The Manufactrers Trust Company, 55 Broad Street, New York, N. Y.; 4. That the two paragraphs next above, giving the names of owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also in cases where the stockholder or security holder appears upon the book of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statement embracing affiant's full knowledge and belief as to the condition under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner, and this affiant has no reason to believe that any other person, association or corporation has any interest direct or indirect in the said stock, bonds or other securities than as so stated by him. Francis L. Wurzburg, Managing Director. Sworn to and subscribed before me this 30th day of September, 1932.
(Seal) Harold D. Horton, Notary Public. My Commission expires January 31st, 1934.

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